

PROJEKT

ethereal gothic



FROM ACROSS THIS GRAY LAND NO. 3

Various artists • 1992 • PRO35 • cd + cassette flowing from haunting gothic to tribal ambient to passionate soundscapes, the new from across this gray land no. 3 compilation presents introspective artists specifically chosen to contribute to the seamless flow of this release. for some of these artists, this is their debut, while many of the established artists composed music especially for this compilation... sensitive music encompassing projekt's unique sound.

ATTRITION • BLACK TAPE FOR A BLUE GIRL • EDEN • LOVE SPIRALS DOWNWARDS • LYCIA • OYUKI CONJUGATE • STEVE ROACH • SOUL WHIRLING SOMEWHERE • THANATOS • VIDNA OBMANA



asbes in the brittle air
by black tape for a blue girl
1989 • PRO 26 • cd + cassette
bursting forth like a lucid dream, rich tapestries and
aural textures, unearthing
powerful connections to deeper
truths, sue's folk approach and
oscar's intense gothic voice
guide the way through lyrics of
existential personal introspection... one of the most caring
musical treasures to come along in
quite some time, don't pass
up the chance to experience
it. —JESUS MUSIC



IONIA
by LYCIA
1991 • PRO32 • cd + cassette
"shimmering walls of intense
cascading sound, writhing
keyboards flooded with blanket
guitars, embracing a deep,
whispered voice, too sensuous
for word, LYCIA rise from a
goddess, creating an aura
that envelope their music in
a magnificent, musical aura." —MUSIC FROM
THE EMPTY QUARTER. "LYCIA'S sound is
magnificent, LYCIA's sound is
dark, ominous and very gloomy
... one of the best alternative/
gothic albums of the '90s." —ISOLATION

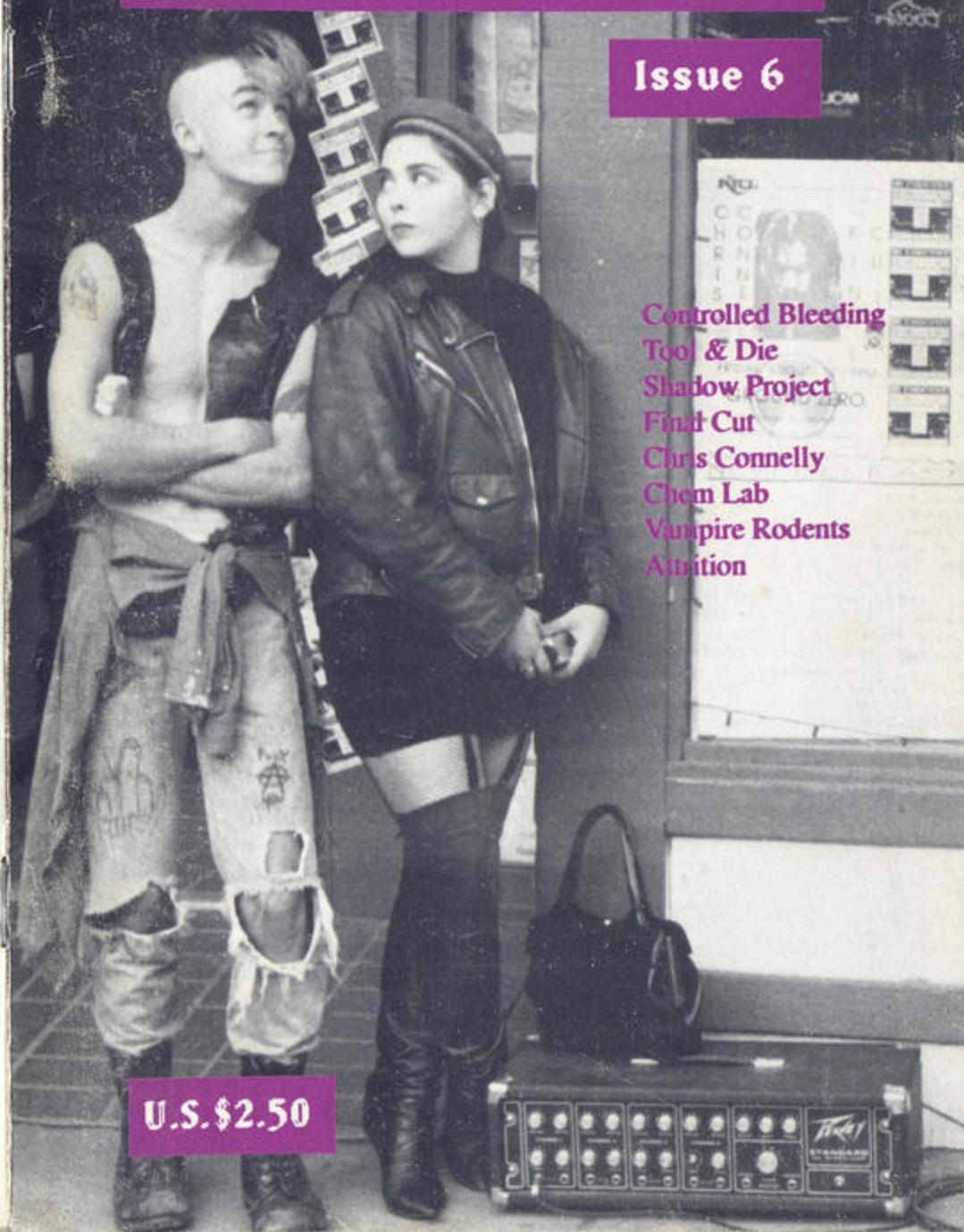
projekt mall order:
all cds are \$14 • all cassettes are \$8

please add \$1 per item for shipping

send your order to:
projekt, box 1591, garden grove, ca. 92642-1591
please mention this ad, when ordering

INDUSTRIAL NATION

Issue 6



Controlled Bleeding
Tool & Die
Shadow Project
Final Cut
Chris Connelly
Chem Lab
Vampire Rodents
Aldition

U.S. \$2.50

Publisher
Moon Mystique

Editor
Paul Valerio

Artistic Director
Daniel Layne

Head Photographer
& Decktop Silvia
Jessica Walters

Staff
Kia Troub
John Lyons
Ric Larick
Paul Ferguson
Paul Tobin

Contributors
Stuart Forrest Reed

Adam Atom
Apryl Sebastian

Chase
Joe Kolb

Denard

Michael Dowell
Andy Morrison
Jane Schuler
Michael Varstehgt
Rene Walczak
Erik Fischer

Industrialnation is published on a quarterly basis. Issues are \$2.50 each postage paid anywhere in the U.S. Elsewhere please add \$1.00.

Subscriptions are available per four issues = \$10. Advertising information is available upon request, or call (319) 338-5752 Dayz from 10:00 am-5:00 pm central time. IH's FAX # is (319) 337-6761.

Industrialnation reserves the right to do whatever we want with our publication, but we won't edit our contributors unless they ask us to check their spelling or whatever. Submissions cannot be returned unless accompanied by SASE. Contents copyrights are those of the writers. Any resemblance to persons living or dead is merely a coincidence.

©1992 Industrialnation
ISSN 1062-449X

INDUSTRIAL NATION

Issue #6, Fall 1992

If I [Dan] hadn't broken my arm and gotten a month and a half of workmen's comp, I wonder if we would have ever gotten this issue out by October. We would like to thank Chris Evans for #5's front cover as well as Jessica for #6;

It's been a ruff couple of months and I'd like to thank everyone who gave us support and their blood including: Susan Marcus, Tod Hienz, Zoe, Jayson, Oskar, Sebastian, & Rain; Charles Manson for his spiritual support, Lisa Swiss, Boing Boing, Paul Moore, Jared Hugood, My Mailman & UPS man, Siouz, Suzon, Andy Hombell, Donna Klean, Martrin, Marcy for writing me letters topless & MR. T for fashion tips.



Contents



Letters to the Editor.....	3
Shadow Project.....	8
Vampire Rodents.....	12
Cyberspectives.....	16
Networking.....	18
Attrition.....	22
Corporate Money Grabbing.....	27
Lifesense.....	FICTION..... 28
Examining Machinery.....	31
State of the Industry.....	32
Newz.....	35
Scene Reports.....	36
Literary Corner.....	42
Chris Connolly.....	44
Choking on Staples.....	48
FinalCut.....	50
The Creationist.....	CARTOON..... 55
A Tangled Little Patch.....	FICTION..... 60
Tool & Die.....	64
What?*.....	CARTOON..... 70
Controlled Bleeding.....	72
Sonic Reviews.....	76
Chem Lab.....	99
Zine Reviews.....	du Faubourg du Pont-Neuf..... 104

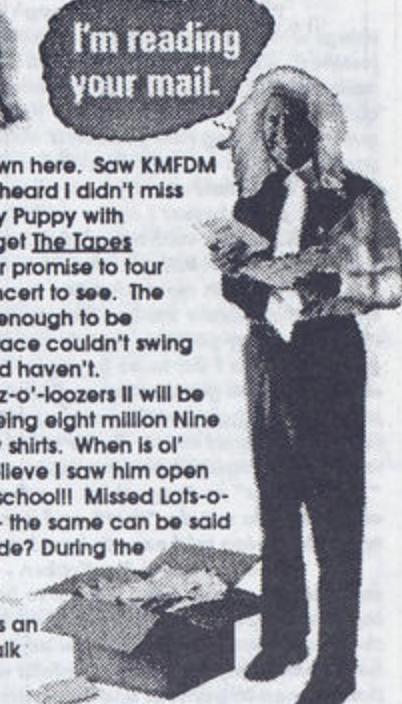
LETTERS TO THE EDITOR

I'm reading
your mail.

So far it's been a pretty good summer for concerts down here. Saw KMFDM in the beginning of June; I missed the opener, but I've heard I didn't miss much. Saw MC 900 Foot Jesus a days later too. Skinny Puppy with Godflesh was fabulous! Too bad Jourgenson couldn't get The Tapes of Wrath out in time so Ministry could have fulfilled their promise to tour with Godflesh last winter - that would have been a concert to see. The next day, the Rollins Band performed and I was lucky enough to be captured on film by MTV (rah-rah) News. Too bad Pigface couldn't swing down here - the only band I want to see in concert and haven't. Everyone down here's wetting their pants because Lotz-o'-loozers II will be here on the twenty-third of August. Now instead of seeing eight million Nine Inch Nail shirts all over, there'll be eight million Ministry shirts. When is ol' Trent gonna kick out a new album? I find it hard to believe I saw him open for Jesus and Mary Chain when I was a junior in high school!!! Missed Lotz-o'-loozers last year because I was in Japan, no real loss - the same can be said for this year. Ministry playing for 12,000 people? Outside? During the day? Right.... I'll wait until Alain goes on tour next fall (which is more than probable)! A Chem. Lab article? Thank you, thank you, thank you!!! Now all we need is an Einsturzende Neubauten interview (maybe y'all can talk them into doing another American tour).....

Bill Lamebutt

P.S. Forgot to thank you guys for the Village People review a few issues back. Industrial and disco - too bad Sexplosion was not a good example of either.



Dear Industrialnation -

I picked up a copy of your 'zine while I was in Canada. It looked pretty cool, and I did like the interviews. I have issue five, by the way. But you all have some serious political problems as far as I can tell.

A review of the Anarchist Cookbook?! What the fuck! If you had any connection with the anarchist movement besides wearing circle A t-shirts in the mall, you would know that that book is a fake. It was made by a state agent to discredit the movement, although many fools take it to be genuine. Most of the recipes are flawed; you'll get fucked up if you try them. And didn't you read the political introduction? All that crap about Mao and stuff? Come on! Most anarchists, when they see that book, steal it and chuck it in the trash where it belongs. I suggest you review periodicals that actually represent the current political anarchist movement in North America. For example, Love and Rage, Profane Existence, and Arm the Spirit. If you want sample copies, just let us know. As for the journal Anarchist: intellectual artsy-fartsy crap, mostly. Not all bad, but of no political relevance.

And what's with Paul Tobin? I fucking hate when whiny men (and I'm a man, by the way) get offended by women who are politically strong and in-your-face. Why does he call the writings in Angry Women "anti-men"? Why are they not "pro-women"? Mr. Tobin should take some time to examine just how deeply-rooted patriarchy is within him. It's in all of us, and men have to constantly struggle against sexism and patriarchy. Male chauvinist knee-jerk rants like Mr. Tobin's don't help. I often have political differences with the approach of some feminists; but fuck, it's their movement, they decide for themselves how they want to struggle for liberation. It doesn't bother me. And I certainly don't care if they are "anti-men". It seems Mr. Tobin feels threatened by these women. Why is that Paul? You don't want to give up the pleasures provided by white-male patriarchal dominance?

Well, that's all for now.

J. Kraker, Autonome Forum



An open letter to Mr. Kraker: (who is a man by the way)

Your anger comes through in your letter very nicely, and if I were any of the things which you accuse me of being, then that anger would have been most certainly justified. As it is however, your letter was passed around to a sense of bewildered amusement. I was particularly humored by your "knee-jerk rant" statement when you so quite obviously did not take the time out to read my article in the first place before quickly assuming that you knew not only me... but my entire belief system regarding gender politics as well. The review in question stated quite clearly that I felt the book to be very important and that all of the women interviewed within it held my respect. That's ALL of them, whether I agree with their politics or not. As far as me saying that many of the writings are "anti-male"... I stick by that. Many of the writings are, without question, anti-male. At least two of my female friends (who are women by the way) brought this topic up with me and stated it as a reason why they couldn't finish reading the book. One of them threw the book away in disgust stating simply "I like men." And that Mr. Kraker was my point... you do not have to be anti-male in order to be pro-female. You can choose, as I do, to be both pro-female AND pro-male. Both of the sexes have their own respective good points and bad points. It is quite possible that men have more bad points as a whole but then since I at least like to treat people as individuals that point is for the most part moot. To be a little more specific, not treating people as individuals is what I most disliked about certain people's thoughts in the book. Many many times it is "men do this" or "men think that" and often this disturbs or even angers me. Because oft-times I do not do "that" and nor do I think "that." I feel that it is a normal attitude to dislike being told exactly how I act and feel by complete strangers.

And you know Mr. Kraker... the main thing I found disturbing about your missive is that you make me out to be a sexist, knee-jerk male-chauvinist who is wallowing in the pleasures of my white male patriarchal dominance and all just because I had the gumption to point out some minor problems I had with a book that I otherwise felt to be an extremely important feminist work. Excuse me Mr. Kraker... but do you believe that women in general and feminists in particular are so weak and frazzled that they should be shielded from any criticism whatsoever? Shame on you.

I wonder Mr. Kraker, would you do me a favor? Some years ago while I was attending college, Red, the family dog (who was a dog by the way) ran away from home and never came back. Do you know what happened to him? I realize that this is a long shot but then since you knew my beliefs, opinions and how politically correct I was... hell, right down to the absolute fact that I and the rest of the Industrial Nation editorial staff just love hanging out in malls wearing circle-A t-shirts... since you knew ALL THAT from reading a couple of book reviews, well shit... now that you have read even more you must just plain know EVERYTHING. So please tell me what happened to him. I've always wondered. And as far as those "two" reviews. When the hell did we review the Anarchist Cookbook? There is a paid ad for it in issue five... but that's it. It's okay if you don't like my viewpoints, but could you please pay attention to what you are talking about?

In closing, I find it very hard to be angry with you despite all your obvious misstatements. Mostly because I like the fact that you believe and care strongly enough to write, even if your thoughts on me and my article seem more than a trifle askew. But then, as I said in the article in question... sometimes it is better to be wrong and shouting it than right and keeping it a secret. Hell, at least it gets the discussion flowing. But, in the future I would suggest that, before you rake somebody over the coals for their opinions and beliefs, you should FIRST become cognizant of the opinions and beliefs in question. Good day to you.

Dear Industrialnation -

Paul Tobin (IN Staff)

I recently bought a copy of issue #5 (at Green Noise Records here in Eugene) and I was pretty impressed. The reviews are short and to the point and the interviews were all quite informative. In the future, you should set something up with Machines of Loving Grace, since they are really cool guys as well as a great band.

I do have a couple of complaints with IN, however. Some of the fonts, especially the one on the Networking page, are kind of hard to read with shading behind them. Secondly, when you reviewed my bands demo (Triple Point), you failed to mention our address. Other than that, I thought it was a fair review and I'll be sure to send you our next one when it's finished. Anyway, I've enclosed a Networking ad with this letter and I look forward to seeing the next issue. Cheers, Dan Hinds

Dear Industrialnation -

First of all I would like to say hello to you and your staff from Canada!

My name is Richard, I am 26 years old from Czechoslovakia. Now, temporarily in Canada until November. I am interested in electronic body music and collect CD's and live video tapes from EBM bands from all over the globe. But I am very interested also in all other merchandising stuff, which deals with EBM (Electrozines, photos, T-shirts, bootlegs...). I am especially very interested in music in the styles of Front Line Assembly, Leather Strip, Front 242, Vomito Negro, Clock DVA, Lassigue Benthous, Will, Scrap Flow, Inside Treatment, X marks the Pedwalk, Data Bank A...

...I am also publishing in Czechoslovakia together with my friends Electrozine, which deals with EBM. This zine is written in Czechoslovakian language and it's called Crewzine. It's the official fanzine for this fanclub.

It's always very difficult for us to get some infos about EBM. That's why we are trying to contact directly with the labels and bands and ask them for their help and assistance. We are looking for more contacts with people from around the world, which are into EBM. Now it's changing everything in Czechoslovakia and we hope in the near future EBM will more accessible for our fans. That's one of the reasons, why we are working on Crewzine.

I think for that's all for the movement. I would like to thank you in advance for your zine. Wishing you, at IN and to everyone around you all the best. I am waiting for your reply with regards and I stay in touch.

Richard Gurtler

To Industrial Nation

I finally got a copy IN #5. I had not really read it before, but did see it around town. I'm just writing to send you some articles I did last year for Cake magazine who set the interviews up and passed on them. You may choose the same thing, but this was a good outlet for them. If you choose to use them edit the spelling and length if necessary.

On top of that seeing that I just read IN. Paul Tobin is on the writing staff. I just want to blame him for getting me addicted to comic books. I had not gotten a comic since I was nine years old, but then I went in at the age of 22 and saw FRINGE, read it and have been hooked ever since. I'm now getting into Non Sport Cards. I don't blame Paul for that. All an All Thank you Paul for allowing me to see that my mind is not that bad....

Jason Shields

Dear Industrial Nation,

Whilst in America, we saw your magazine (Issue 5). We were impressed by the depths of the interviews and the reviews. The U.K. has very little along its lines, and therefore we would like to take out a subscription. Please send us the three back issues (2,3,4) as well. Enclosed is \$20 as we don't know how much it costs to mail it to us. If there's any cash spare send us a couple of stickers.

We are a small electronic music studio (soon to relocate to London) specialising in Industrial/Sample-Core. There are many people as well as us who would be interested in buying and/or contributing to your magazine and even some specialised record stores (mainly in London) who might consider distribution. If any of this appeals to you, send us details/bribes/etc.. and info on how you'd like reviews/articles sent to you.

Thanks,
David & Iain Robertson, Ohm Werks.

Dear People, persons, beings, or whatever,

Your last one (#5) was absolutely great!!! You guys are (vastly) improving. I have #2-#5 and I don't think you can do any better. You guys have (quickly) developed into one of the best mags available (and I read a lot of 'em). Your interviews are great! All the 'name' brands we all need to know



about. And the best part is your record/CD/tape reviews. Man, there were a hell of a lot of them in #5. Keep it up. It seems you guys review all the ones that I've been trying so hard to hear about. Namely; Controlled Bleeding, Pig, Sloppy Wrenchbody, Merzbow, Violent Onsen Geisha (and other German works). I especially like to hear about the new wave of "experimental" music groups. A couple more that I have that would have great reviews is stuff by DIVE and Sigillum S. I received these from my friend Donna Klemm (Artware Audio) whom I've been corresponding with. Her label put out the Sigillum S latest CD. Awesome stuff. All her stuff is super. She's a real wonderful woman/business woman. I also send her free jewelry (religious) that my company here in RI makes. And she sends me CD's. GOOD DEAL. She's also got great stuff from De Fabriek and of course, Roger Doyle (good review). Well anyway, I also was real surprised I saw your Cyperperspective/Splatterreception Article and it fits me just fine. Because about 6 mos. ago I put together a splice-up tape (4-5 hrs. long) of all fucked-up and cut-up shit, from home videos, bizarre clips (murders etc.), horror movies, car crashes, news clips and other stuff from TV. I made it for friends and shit but whenever I saw the article in you mag I said, "Holy shit, I should send it to them guys." I clipped all these visual things together and dubbed over about 50 Industrial songs to go with the visuals. Sort of "homemade videos." You might find it monotonous but my friends say, "Bill, you're fucked-up; sick in the head." So I figure it must be OK for you guys. I'll send it soon if you're interested in sitting through 5 hrs. of an editing nightmare. No clip is longer than 1 or 2 minutes (except for a couple of 5 min. sections). So you get a lot of "cuts" for 5 hrs. worth. I would say about 1000 total editing cuts! Some I did rapid-fire cutting (car crashes/horror killings) to make things look humorous. I don't know; I like it. It's worth it. It's called "INDUSTRIALIZATION 4" (and believe it or not I titled this before I read your mag). Anyway, I've probably wasted enough of your time. Got to go. Got to write a letter to thank Donna Klemm for sending me 2 CDs, Pankow and Blue-eyed Christ (I agree with your review). I also have to send her a copy of a cassette (4-track) that I'm doing musically. It's fucked-up shit. My band's called Hand to Mouth (Ind/Goth/rock combo). Heavy on the "scary horror-type movie" keyboards mixed with guitar and screaming vocals (a la Blixa Bargeld (Neuboten)). We have fun doin' it. Well gotta go, keep up the great stuff! I've been telling everyone who wants to hear it how great your mag is. I call your mag "the Bible of Industrial music" (like Sports Illustrated is to sports). OK. I'll shut up already. Talk to you later.

A Rabid Fan ... Bill Bebeau

STORY FOR THE DAY

Homeless guy came up to me the other day, said, "I need change," told him "gonna be a while before the world's problems get any better." Ha ha ha... then the guy got hit by a Little Caesar's pizza delivery car and blood stained and dripped on the '82 Regal's chrome (chipped) bumper.

Industrial Nation.

I recently picked up a copy of I.N. at a local alternative record store. I really enjoyed it and hope you guys keep up the good work. This is the kind of zine I'd been lookin' for.

Anyways, I also wanted to tell you that I read in (Issue 5) the Newz section about "The Grey Area of Mute" releasing "The Worst of Monte Cazazza" and it said that the retail CD price would probably not be over \$15.98. Well, I bought it at Tower Records and it cost \$20.99. I don't know what it costs at other record stores but I don't see why it would be that expensive. It could be because it's an import or that Tower Records wants to make big bucks and rip people off. I personally think it's the latter. Why would "Good Alchemy"'s "World Record" from Japan be \$16.99 and "Monte Cazazza" be \$20.99, while Japanese records are known to be quite expensive? TR must be very happy that records have become obsolete at most stores because they can charge prices like these for music and get away with it. Well, they got my \$20.99 but I doubt I'll give them much business any more.

Trinity

WELCOME TO THE REVOLUTION!

READ IT



.2

.3

.4

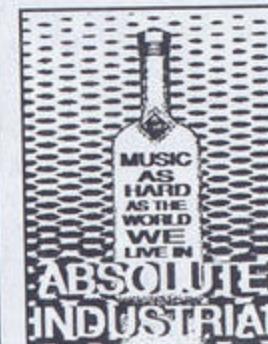
.5

BACK ISSUES AVAILABLE FOR \$2

WEAR IT



.1



.2



.3

T-SHIRTS AVAILABLE FOR \$12

LIVE IT



.1



.2

STICKERS - \$1

For easy ordering,
photo copy this
page!

BACK ISSUES \$2

2 3 4 5

T-SHIRTS \$12

1 2 3

STICKERS \$1

1 2

Please shade in box(es) for desired merchandise

PAYMENT METHOD (check one)

Check or Money Order Enclosed

Charge my MasterCard, Visa, or Discover account as indicated below.
(Delivery charges will be added to billing.)

Please check one only: DISCOVER MASTERCARD VISA

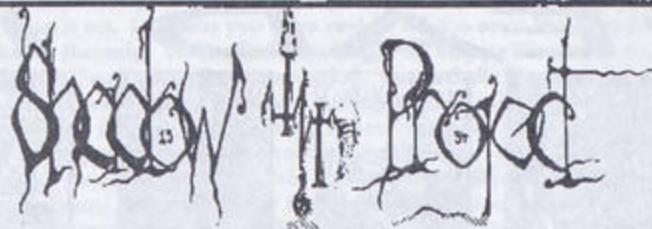
Account Number: _____ Expiration Date: _____

MasterCard Interbank # _____ Phone (_____) _____

Cardholder Name: _____ (Please Print)

Cardholder Signature: _____
(Credit card orders without signatures and expiration date cannot be processed)

Send to Industrial Nation
114 1/2 E College St. #16
Iowa City, IA 52240 USA



Phoenix Rising

By: Rene' Walczak

I first met the cast of Shadow Project in June, on a semi business/semi pleasure cruise to California, in Santa Ana in the stifling heat, in a back parking lot behind a dismal little club. I suppose somewhere in the back of my mind, I knew I would one day meet these Gothic icons—Rozz Williams; the enchantress, Eva; and the articulate Paris.

I arrived in L.A. wearing my most appropriate red shades, enhancing it's Bladerunner/Hardware atmospherics. On the way to the hotel, I saw an ancient ruin squatting directly across from MacArthur Park, the driver pointed out that the ruins, only weeks ago, had been apartments, buildings and businesses. It was a war-zone to be true. The decision to venture out to the mystic suburb with Brian Pererra, owner of Cleopatra Records, responsible for the release of Rozz's Christian Death album *The Iron Mask*, as well as the soon-to-be-released spoken word project, was spontaneous. Cleopatra's *Voice of Destruction*, (whose album was released Aug. 14), was opening. The notion of meeting Rozz Williams face to face never had time to sink in.

Three band members gathered beneath what little light we could find for me to take photos. Rozz was missing, wandering rather dream-like around in the dark, star-gazing, and clutching a freshly opened gallon jug of Gallo Chablis.

"Would you get the fuck over here?" I demanded, "And turn your head around to face in the right direction."

He responded dutifully, though he walked slowly, staring at me in disbelief. We bantered off-handed insults while the camera clicked, Rozz somewhat in awe.

"I know you. I've known you in a past life. Or, you remind me of someone."

"You remind me of someone too, only they're dead." I responded. Everyone laughed. I didn't realize until later, when my head cleared, that it was true. Rozz Williams reminds me of another icon of intellect, Charles Garrish, (a.k.a. Up-Chuck.) Charles was the founding father of Seattle's notorious "scene." He died of A.I.D.S. in May 1990, much to the great sorrow of all who'd had the honor of knowing him.

After photos, Rozz and I wandered around that parking lot together, trading the jug back and forth. We still weren't entirely sure why we were drawn to each other; why we felt an immediate bonding and trust. And it was a month before we would speak again, but I can't recall ever feeling so desperate to talk with someone.

He and Eva were back in L.A. a place Rozz despises and dreads, where he feels himself drained both physically and emotionally each time his presence



Photo: Doug Churill

is required there. I was in Seattle, attempting a well deserved hiatus, but relaxing unsuccessfully. We conversed for several hours; Eva and I for another hour. It wasn't an interview. We all knew this would only be the beginning of a growing acquaintanceship. We took this time to get to know one another, though we talked about the words and the music, projects and performing.

Shadow Project's second album, *Dreams for the Dying*, under the wing of Triple X Records, is, without apology, a masterpiece.

From it's exquisite production, (Finally...after all the

Christian Death with it's hissing and buzzing, that never deterred it from heavily impacting wor-

shippers), to it's every deeply personal, often ironic, lyrics, to it's percussion

drenched, keyboard melodic, guitar singing musicianship.

Shadow Project is essentially tired, truly weary of beating dead horses.

Christian Death is a dead horse. Valor is a dead horse-not really dead, of course, despite the inclusion of the deceptive "In Memory of Valor Kand" included in the sleeve notes of *The Iron Mask*. Shadow Project is their fixation and where their loyalties now lay.

"Everything I do comes from me," said Rozz on the phone. "I am the world's biggest martyr." Sensitive to the extreme, Rozz has become more reclusive than ever before, and he and Eva have taken refuge at their parents home just outside Las Vegas,

"Where we live," he explained in his soft, storytelling manner, "I can step out at night and look in one direction and see the darkness of the desert and a sky full of stars, and feel the tranquility and the expanse. I can turn the other direction and see the city all aglow, like an oasis." He made it sound like heaven on earth. And if there is anyone more deserving of paradise, I don't know who'd they be.

Before relocating, Rozz and Eva lived in the Bay area. Eva told me;





Photo: Eric Fischer

"There I used to feel overwhelmed by everything. I was physically ill and had been sick for so long. I finally saw this doctor at a clinic that told me straight out it was stress. I started yelling at him, "It's not stress! Don't fucking tell me it's stress!", then I saw how I was reacting and I knew he was right. I knew the most important thing was first to get healthy again; to change my environment and to figure out exactly what the problem was-what it was I was so unhappy about. It's not always so easy. Usually, you have to spend many, many hours contemplating to get to the roots of unhappiness. It's not so obvious most of the time, and not often simple. But once you know, it's up to you to take the necessary steps to change it. Unhappiness will eventually kill you."

I asked Eva about her inspirations.

"I'm most inspired by what others view as negative. But to me, they're not negative; I feel it's reality, and it's honest."

This approach is a polar opposite to Rozz's. Rozz worries, he contemplates, he dwells on issues and personal feelings, and reactions until he, like me, is half crazy with grief.

"When I'm like this, when I'm beside myself with misery and fear I might be losing my mind, I have to things I do or try to do. First I dig into my mental toybox-I try to work it out first for myself. I become so distraught, I don't know who to turn to, who I can talk to. I sometimes go through my address book page by page wondering if maybe this person or that...but by then, I'm usually so withdrawn, I'm afraid to talk and the thoughts I have are so mixed up. But then, I do have a very few close friends I can turn to and rely on. These people are the most sorrowful, the deepest. When we talk, it's kind of like whose more miserable? It's kind of a competition. But in the end, we always end up laughing; finding the humor in being dismal and suicidal. It's the humor that saves me. But

I am far too serious and take things far too seriously.

"I think too much. And then everything becomes a blur with no real questions and no real answers. The intensity grows and grows until I have to focus on myself and on the few people I know who can relate, instead of the world at large. I've spent seven years trying to figure out how to make myself stop thinking and stop caring and just say, "Fuck everything." But I don't think I'll really ever stop caring."

Rozz and Eva—Rozz brought up a hardcore Southern Baptist and Eva a Catholic-think deeply about the very same issues they write about: the concept about God, versus mind-controlling, obsessive and single-minded organized religion; dreams and reality; life and death; obsessive love, empowerment and manipulation. Shadow Project is part catharsis; more expression. Though they may speak their minds in song and written word, they have and gather far more questions than answers.

Dreams for the Dying is a haunted gallery: images of the soul turned inside out, and the images of personalities they seek to understand. Though they may be very personal illustrations, each is universal enough to internalize. What past efforts have gathered, is a vast international following who essentially understand and empathize, and find strength in knowing there exist vulnerable heroes and heroines. And though they are worshipped from afar, they have offered great assistance in helping their lost flock cope with a harsh and confusing world; a world that imposes itself upon the psyche no matter how hard we struggle against it.

"Torture would be over, and misery would begin," said Julia Phillips, the ostracized Hollywood producer of the Academy Award winning movies, *The Sting* and *Close Encounters of the Third Kind*. And in the words of Shadow Project, "I am afraid of the dark, 'cause that's where I live....a body without meaning; my own disfigured limbs...I shall not speak of fear, but something far beyond it; a world I've created; but in which I cannot live..." ("Lord of the Flies.")

Shadow Project has woven an aural labyrinth; it's tempo changes like twisted stairways and hidden doors. Each journey through the album is a revelation of new-found meaning, and thus, it's power grows, and we grow stronger in assimilation and communion with the knowledge that there are others of integrity searching equally as hard for self-understanding. With Shadow Project's dreams in our arsenal, we are better able to live with the darkness we both love and fear.



Photo: Eric Fischer

VAMPIRE RODENTS

by Kim Traub

Imagine Bela Lugosi raped by rats of unusual size and you may grasp the squeamish yet intrigued feeling Vampire Rodents' music can conjure. With two releases, War Music and Premonition, their reign of chaos has just begun opening minds to the structure and experimental range of the avant garde edges of "industrial". Keyboardist Victor Wulf and vocalist/bassist/guitarist/lyricist Anton Rathausen begin shedding light on the rodent lair.

HOW DID SUCH A VARIED GROUP OF PEOPLE FIND EACH OTHER?

A.R. : Initially, through mutual interests in anthropology and animal rights activism.

V.W. : Anton and I have known each other for 16 years from Toronto. We didn't start writing music together until 1988. The V.R. project started the following year.

WHERE DID THE NAME "VAMPIRE RODENTS" COME FROM?

V.W. : At last, we can tell you the real story. Site's no longer classified, right?

A.R. : I suppose. Well, during the truly shitty summer of '88, Daniel, Karl, and myself were participating in an archaeological excavation here in lovely Arizona. The melanoma capitol. I think it was like the second week, I discovered a large rodent skull with unusually long and pointed incisors. Officially, it was noted only as a curious skeletal aberration that was irrelevant to the "theme" of the project. Of course, we know better, don't we?

WHAT ARE SOME OF THE PREVIOUS BANDS/ORCHESTRAS/ENSEMBLES THAT MEMBERS OF VAMPIRE RODENTS HAVE PARTICIPATED IN?

A.R. : Just a few obscure Toronto collaborations for me. Most projects are done through the mail. Written music for piano and small ensembles. Also did a few porno films before this project.

V.W. : I primarily write film music under various pseudonyms. I have a release of new material this fall.

WHY DO YOU DESCRIBE THIS PROJECT A "RESEARCH COALITION"?

A.R. : Because our intentions with the V.R. project also include seeking funding for continued research into sample-based composition. The first goal would be developing a quarter-tone sampling capability - 28 equidistant intervals per octave. Complete variable modulation and the "cloning" of sound is the main objective.

V.W. : One of the most important decisions a modern composer can make is whether

he/she will limit the perimeters of their work around the limitations of human motor abilities. Not to do so automatically makes you a 'heretic' in the eyes of the Musical Majority.

A.R. : That hasn't changed. Whether you're composing a cut and paste tape piece in 1962 or industrial music in 1992, the great "jamming" masses will not accept you, period. So, I wish certain young "gothic" sensitives would please quit whining if they can't accept that fact. Art is generally boring because human emotions are generally boring. That is why V.R. music is so often so complicated and chaotic. We try to make it require some level of focused concentration.

V.W. : So, in other words, we're doomed.

HOW DO YOU CREATE YOUR MUSIC?

V.W. : Everything is composed into the program. Linear time graph notation is used for sample maps and percussion. Some passages and instrumental lines are played live, then disassembled / reassembled through sampling.

A.R. : Since this isn't formed around rote, traditional patterns of Western music, the participation of the musician / performer role can effectively be deleted. It's too fucking expensive recording as a live unit. We don't need amps and we don't need retro-metal boys. Just try teaching a rock guitarist to play with a percussive technique instead of a phallic one. It's not a valuable use of time, believe me.

MUCH OF THE SAMPLING DONE TODAY IS USED JUST BECAUSE IT SOUNDS COOL. DO YOUR SAMPLES MEAN MORE? IS THE CONTEXT OF THE MOVIE A SAMPLE FROM HAVE RELEVANCE TO THE SONG?

V.W. : Well, since our music is comprised of sample-based compositions, the sampler isn't just a keyboard imitating physical instruments. Instead, it's the means of constructing "frozen" blocks of musical time. This isn't anything new.

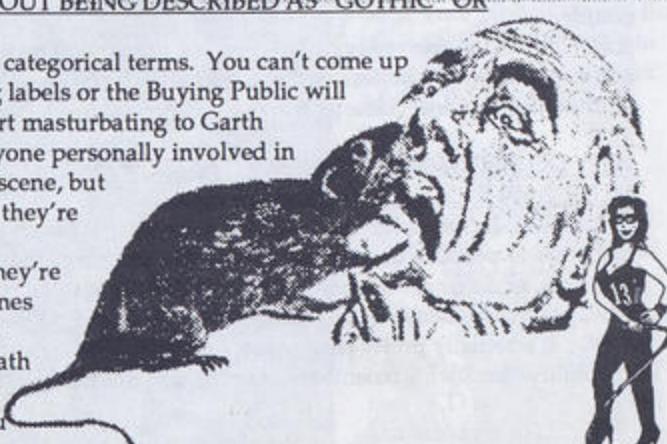
A.R. : Varese, Stockhausen, Nancarrow, Mimaroglu, even Zorn have used similar approaches. As for vocal samples from movies, I can only regard them as peripheral augmentation. To be honest, they're often used only to mask repetitive, dull instrumental sections in a song. Or an awkward bridge. They can be used to great effect, but it's starting to get old, you know? We don't plan on using many from here on. Just another crutch to eliminate, really.

HOW DO YOU FEEL ABOUT BEING DESCRIBED AS "GOTHIC" OR "INDUSTRIAL"?

A.R. : They're just vague categorical terms. You can't come up with too many marketing labels or the Buying Public will become confused and start masturbating to Garth Brooks. I don't know anyone personally involved in the "gothic / industrial" scene, but from what I've gathered, they're mostly a pale, sickly lot..

V.W. : Malnourished. They're just not the killing machines their ancestors were, you know? They worship death - why don't they taste it?

It's not that difficult. You buy a big machete, find





UGH! WHAT TINY CREATURE IS MORE REPULSIVE THAN THE ADULT? TRUE, THE SECRETIVE LITTLE DEVILS DO POSSESS A HIGH DEGREE OF INTELLIGENCE, BUT OOOH, THOSE FAT, UGLY, GRAY-HAIRED BODIES - THOSE CHISEL-LIKE INCISOR TEETH THAT MUST BE KEPT INCESSANTLY ACTIVE, LEST THEY GROW SO LONG THAT THE HIDEOUS BEASTS FIND IT IMPOSSIBLE TO CLOSE THEIR MOUTHS! YEEEEECH, AM I GLAD THERE'RE NONE RESIDING IN MY HOUSE! /

out when the next rapist is released from your local jail, and then you create some real art. Just send me the video. Will I get sued for this?

V.W. : I hope so. You need to see a dentist.

WHAT ARE SOME OF THE MAJOR INFLUENCES ON VAMPIRE RODENTS?

A.R. : Experimental chamber music, the "good ole" avant-garde, big band music, Nono, Cage, Penderecki, Stallings, Ligeti, and Benny Goodman.

V.W. : Peyote. Ouzo. Duct Tape. Crickets with broken legs.

YOU'VE SAID BEFORE THAT IT WOULD BE DIFFICULT TO BRING VAMPIRE RODENTS TO A LIVE SITUATION, BUT WOULD YOU EVER CONSIDER DOING A ONE-OFF "PERFORMANCE ART" KIND OF THING? HOW ABOUT A FILM OR VIDEO?

V.W. : Performance is a financial problem first, and a personal problem second. It is possible for V.R. to play live in the same manner as the Young Gods, etc. But given the type of music, a live re-creation would be more advantageous.

A.R. : Finding the musicians would be very, very difficult. Especially in Andrea's case, she will absolutely not perform. So, finding a cellist with her abilities isn't going to be easy or a percussionist that can play with a drum machine. Besides, a live video would probably be effective.

V.W. : We would like to work with composers of animated film in the future. So, I hope all you perverts out there will send in your Wilma and Dino videos.

A.R. : I would be quite content to write nothing but cartoon music, actually.

YOU ONCE REFERRED TO SOME OF V.R.'S MEMBERS AS WANTED FOR "POLITICAL CRIMES". DO YOU CARE TO ELABORATE?

V.W. : Well, not really. Much of that has been resolved. Those concerned have found safe haven and our papers are in order. Of course, that's not always enough in this country.

A.R. : If the Gestapo really dislike you, it's a pound of cocaine planted in your auto and a nice "thought he was pullin' a gun, sarge" routine. Almost always works too. Nothing is different. Same as it was a century ago.

WHY DO YOU THINK THEMES OF HORROR RECUR SO MUCH IN INDUSTRIAL MUSIC? WHY DO YOU USE IT?

A.R. : Well, Industrial music is a synthetic beast. It doesn't need flesh and bone machines to produce its sound. So, given its 'unsympathetic' nature; discomfort, paranoia, and fear are normal reactions to it. Horror is a crucial outlet for modern man. Always has. Dickens wrote "industrial horror" long before what's-his-face.

V.W. : It's actually pretty easy to scare people. Civilization itself is pretty horrible in its totality. Isn't it? Remember: Man is a bad animal. Smells bad too.

IS THERE A VAMPIRE RODENTS PHILOSOPHY?

V.W. : Male-dominant cultures are evil and should soon be obliterated by giant squirrels if Nostradamus proves correct.

A.R. : Or maybe it will be a certain virus and its talented mutant offspring. It would require the evolution into a genetic agent that could reprogram human DNA to reject all male embryo conceptions. Can't be too long before it finds a way into our chromosomes, eh? What's to stop it? With a homophobic government that spends a missile's worth of research on it every year, Mr. Bush is the best friend a disease could have.

IF YOU COULD ELECT ANYONE FOR PRESIDENT OF THE U.S. (NEVER MIND THE EVIL CHOICES SET BEFORE US), WHO WOULD IT BE?

V.W. : Diamanda Galas. Can't you see her at the U.N.? Woody Allen would be V.P.

A.R. : Bugs Bunny for defense minister. Get Daniel Shore on Mr. Ed for press secretary.

DO VAMPIRE RODENTS DRINK HUMAN BLOOD? ARE YOU AFRAID OF CRUCI-FIXES? ETC.

V.W. : You must be kidding. No, that nonsense worked for awhile I guess, but that's ancient history. Modern vampires are absolutely no different in behavior or appearance than domestic humans. Nearly everything "known" about vampires today concern a sub-species that's nearly extinct.

A.R. : In fact, there's a dominant European strain that actually 'feeds' off of direct sunlight. Gorgeous tans. Nice Caribbean tone.

V.W. : But, we're not vampires by any means. My bedtime is 10:00 P.M. sharp.

A.R. : We may be carnivorous Buddhists, but we're also librarians. So, I don't think we'd fit the old vampire stereotype at all. Those that do are lunatics of course.



WHAT DO THE WORDS TO "SITIO" MEAN?

A.R. : They're excerpts from the Passion of St. John. The lines have been arranged to demonstrate that men are essentially idiots and have been since biblical times. But then, Latin is pretty easy to make it say what you want. Maybe Bush should try it.

CORRESPON-
DENCE : V.R.
PRODUCTIONS
/ P.O. BOX
36988 / PHOE-
NIX, AZ 85067

(The "Premonition" CD is available for \$11 postage-paid.)



CYBERPERSPECTIVES SPLATTERRECEPTIONS

Column By John Lyons

Welcome, dear industrialists, goth/etheralists, vampire-complex types, and (my favorite) occasional communiqué'ers; time for this quarter's edition. Firstly, THANKS to those among our readership who are contributing video work, sending us bands'/artists'/whateverthefucks' videos, and, of course, those who correspond. Two of you out there wrote to ask how to obtain the AMOK ASSAULT VIDEO; try the following address:

AMOK ASSAULT VIDEO
P.O. BOX 861867
Terminal Annex

Los Angeles, CA 90086-1867

The Amok Assault Video is a truly trying experience. Take precautions... This time out, a combination of new duties outside the magazine, an average (not exaggerated) of 3 1/2 hours of sleep per day, and a very complicated weekly radio production have kept my viewing and reviewing capabilities — particularly the more lysergically aided viewings — to a minimum. Among the music videos we received was the reasonably new "Magic" single from Alien Sex Fiend. I know that a lot of people out there are *really* into these guys. And I thought that perhaps one day I might join their ranks. But alas, the dawn has yet to break upon that day; in my humble opinion, the music, while housing insidiously macabre undertones, was one BORING fucking production, overall; I don't care how many people tell me how erotic the whole death/Goth deal is. Nick Fiend posing for all he's worth does not a music video make. You are, of course, entitled to your own opinions; mine are not perfect. But I'd never spend a penny to see the band were this video alone the sole criterion.

Quite an odd experience it was, sitting through *Mondo Cane*; produced decades ago, this production set out specifically to hit the viewer with shocking bits of the world's underbelly. And I'm sure that during their time, they did; at times, I was impressed with the footage and coverage contained within, which ran from an Asian fresh dog stand, where you may choose your own cute, cuddly, friendly puppy/dinners, to an island which was once used for nuclear testing, and upon which all life now exists in a bizarrely mutated half-life mock-up of our standard reality. Blind birds which burrowed underground to escape the blast

are now so instinctively inclined to bore away from the surface that they never approach it, can no longer fly (although they haven't yet evolved out of all of their feathers), and which dig frantically to escape exposure to the surface. Sea turtles from the surrounding ocean waters have been damaged so badly that once they lay their eggs on shore, they now instinctively head inland, away from the waters, until, eventually, they die of exposure and dehydration. And a trail of white flakes in the waters just off those islands, stretching for several days' travel time, composed of dead butterflies, killed by a lethal dose of the radiation still contained in the waters off shore. Very pleasant, man's work in carving our environment.

Because it's harder than HELL to get Nettwerk to send out promos, I purchased a copy of the *Attitude, Volume 1* video compilation. This included works from Skinny Puppy — including the anti-vivisection video, *Testure* — one from the coolest veggie-head rap band on Earth — Consolidated — one from M.C. 900 Foot Jesus & DJ Zero, and work from Manufacture and Moev, among others. This is one diverse video, as post-industrial work goes, bounding from the excruciatingly harsh to the excruciatingly limp-dance oriented. One very cool video.

Also on-line this time out was the video single *Mindphaser* from Front Line Assembly. While I have flip-flopped in my opinion about these guys, often wondering precisely where they were coming from, recent occurrences concerning a Morrissey signature tattoo and Rhys' reaction to it has put me in the bleachers to cheer for these guys. *Mindphaser* consists of nifty battle-robot-type footage, samples from ROBOCOP II, and one very high-tech video of the FLA performing some sort of tech-aided raid. Like I said, Nifty...

Sleep Chamber presented me with a problem most videos do not; to masturbate, or not to masturbate. Please, DO excuse me! But I challenge Any to resist the challenge as mightily as I did (for all of 5:27). These people are ALL SEX. Lurking out of the depraved depths of the strange blur-world of Erotic-Industrial, the Erotik Fantastik video is an absolute collage of sex, intercourse, bondage, hot wax, ice water, leather, the proper use of a riding crop, etc.

DO NOT BUY THIS VIDEO — YOU WILL NEVER WATCH ANYTHING ELSE AGAIN!!!

Ahem.

Once again, the call goes out; videos of any interest to you at all, of any interest to the varied, vaguely industrial communities with whom we communicate, or that you think are just plain worth while; and any correspondence, etc., may be mailed to: Splatterreceptions / c/o Industrialnation / 114 1/2 East College St. / Iowa City, IA 52240

Until the next edition, inundate, repudiate, inoculate, copulate, gestate, regurgitate, incriminate, masturbate, legislate, inculcate, and agitate!

CLEOPATRA 1992 NEW RELEASES



SEX GANG CHILDREN

CD ~ CLE051222 ~ \$14* & Cassette ~ CLE051224 ~ \$8*

SKELETON KISS

Christian Death

Christian Death

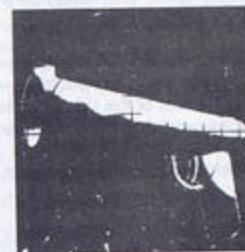
Skeleton Kiss ~ 1 song CD ~ Limited Edition
picture disc 12" ~ CLE051221 ~ \$10* & CD ~ CLE051222 ~ \$8*
4 track CD contains alternate re-mixes and a rare
track of "Resurrection" & "Comunion". Also
available by Christian Death: "The Iron Mass" ~
picture disc 12" ~ Limited Edition CD with photo and
button \$16* & cassette \$8* ~ By Pressured
Infodrome ~ C. \$14* & cassette \$8*

BLIND

CD / CLE051222

VOICE OF DESTRUCTION

To stores August 1992 ~ Steamroller Tactics for Far and
Afield ~ The debut album from San Francisco's Reigning
King of the Gothic Industrial music scene
CD ~ \$14* & cassette \$8*



Coming soon! Rozz Williams of Christian Death.
"Every King, A Bastard's son."

47 year old male student who wants to hear about the other parts of this fucked up place we call "Land of the Free" which is full of censorship. Want to hear the views of both genders and make friends on the way.

PVT RUF, B Lo. 2 / 505 PIR, Ft. Bragg, NC 28307

Alien Sex Fiend, Mudhoney, OLD Sisters, Fugazi, Siouxsie and the Banshees, OLD Pixies, Killen Mitteil Eur Die Merheit, P.I.L., RevCo, Skinny Puppy, Dead Can Dance, SPK and the coolest of all—Cramps. I don't like RAVE.

This is only for those who want to write an eccentric young boy who indeed is in need of someone weird and promised to the night that likes to write about life, people, and energies. I'm 19 and lost in reality. I'm sadistic and try not to be, go crazy when you write. I'll understand. Oh, only write me if you like talking, drinking tea or coffee, and yeah at dinners late at night.

Trinity, 4457 Campus Ave., S.D., CA 92116

Einsturzende Neubauten, Ministry, KMFDM, Birthday Party, Pussy Galore, X Ray Spex, Bad Brains, Chrome, Lydia Lunch, Foetus, Cheetah Chrome Motherfuckers, Antonin Artaud, Arthur Rimbaud, Nietzsche, Body Piercing, Altered states, underground comix, film, Re/Search Magazine.

22 year old female interested in trading tapes with "individuals" with different or like interests, esp. artists and writers.

Len Harjala, 485 Sykes Dr., Idaho Falls, ID 83401

Controlled Bleeding, Illusion of Safety, Lustmord, Front Line Assembly, Klute, Leather Strip, Godflesh, X Marks the Pedwalk, Skinny Puppy, Will, Clock DVA, Ministry, Out Out, Digital Poodle, Drill, Psychopomps, and so on...

24 year old male zoology student interested in cryptozoology, the paranormal, world travel, world politics, good literature (Clive Barker), and writing letters to different people.

Rick, 450 Stony Point Rd. # 104, Santa Rosa, CA 95401

Bel Canto, Sylvian/JATAN, Front Line Assembly, O Yuki Conjugate, Lycia, Delerium, Orb, Enigma, Budd/Cocteau, Enzo, Untravox, Thin White Duke, Bowie, Mazzy Star.

32 yrs., homosapien, introspective, art student, latin, sensually inclined, non-violent, non-car owner, non-mainstream comix...Box, TRAILER-trash, sloane...gaither—is there anybody... "MALE"...out there...shine on you crazy diamond.

Kelley, 3457 N. Newhall, Milwaukee, WI 53211

Dead Can Dance, RevCo, Ride, Curve, My Bloody Valentine, Current 93, Front 242, Slowdive, Catherine Wheel, DM, Fugazi, NIN, Lush, the Cranes, Joy Division/New Order, KMFDM, blah blah blah...

16 y/o damsel in distress into art, music and staring into space—looking for an open-minded someone to share views on the spirituality of life and the world we live in.

ARTWARE AUDIO PRODUCTION O! PRESENTS:

- Sigillum S "Cyptantantrick Quantum Leaps", CD. RETAIL: WHOLE: 32.- 19.-
- 100 in extreme handmade cover, done by Animal Art. 46.- 30.-
- Roger Doyle/Operating Theatre "Oizzo No" CD 32.- 19.-
- Roger Doyle/Operating Theatre "Charlotte Corday" CD, each CD lim. to 700 cop. 32.- 19.-
- Narwal "The Album" LP, feat members of De Fabriek. Comes in a beautiful cover. Last copies in stock. 26.- 16.-
- Violence And The Sacred "The Song Of Labrador" CD, lim. 500, handm. cover. 32.- 20.-

OUT AUTUMN '92:

- Hybryds "Music For Rituals" CD, lim. Art Edition done by the artist himself.
- Sigillum S "Live Assault" CD, first live-concept on CD.
- Oral Constitution "Bibelpreck" EP/CD from Norway. Special package on request.
- Paul Lemos/Joe Papa "Music For Stolen Icons Part II" CD, drawings done by Arthur Potter, 148 copies in extreme handmade package, ask for postage rates.

FORTHCOMING:

- Schloß Tegal "The Grand Guignol" CD
- "Dedication Part II" CD, the 2nd release of Freudwerk on Artware.



ARTWARE AUDIO, DONNA KLEMM,
Taunusstr. 63b, 6200 Wiesbaden,
Germany
tel. 0611/524133, fax. 0611/59654



ARTWARE AUDIO

DISTRIBUTION - MAILORDER - LABEL

"The biggest catalogue for extreme alternative music / prints in the entire bleeding world!"
(Carl Howard aT)

Donna Klemm - Taunusstraße 63 b
D-6200 Wiesbaden · Germany · Tel. 524133

POWER-ELECTRONIC INDUSTRIAL MUSIC

INTRINSIC ACTION



"MANHATTAN POWER SURGE"

THE NEW 7" ON RED VINYL
WITH LIVE VERSIONS OF TRACKS FROM
THE CD "SADO-ELECTRONICS"



DISTRIBUTED BY:

ANOMALOUS
CAROLINE RECORDS

DUTCH EAST INDIA TRADING CO.

TWIN CITIES IMPORTS

WRITE FOR A COMPLETE MAIL-ORDER CATALOGUE TO:
POST OFFICE BOX 7962 J.A.F. STATION NEW YORK, NEW YORK 10116 U.S.A.

THE SOUNDTRACK TO THE SEXUAL APOCALYPSE

ATTRITION



IN-So when did you get started as a band? Were there any other projects you were involved with before? Around what year?

Attrition-I ran a fanzine in Coventry around 1980/81- the band just grew out of that enthusiasm until it got serious and I'd had enough of doing the 'zine. It's always been an ever changing Attrition since then.

IN- What was the name for your fanzine?

Attrition- "Alternative Sounds", It was mainly local bands at the time, it broadened its horizons toward the end.

IN- How many issues did you end up putting out?

Attrition- It ran for 18 issues!

IN- Was it a music fanzine then or did you publish other things?

Attrition- Yes, I guess it was 99% music - interviews/Reviews and pieces on the local clubs, shops, radio. It was good fun to do at the time. Maybe I'll write again sometime!

IN-What sparked your interest in music? When?

Attrition-The big thing was in 1977 and the whole punk movement. It took over my life! Then as others went on to more "new wave" stuff like U2, etc., I got into Cabaret Voltaire/Joy Division/PIL etc., and started with my own music.

IN- How was working with Alan Naked of Dance Naked?

Attrition- Alan used to handle the visuals at gigs- slides, film, etc. and did a few tours with us around '83-'85. After that I moved to Holland for a while and started to do that side of things myself. Alan got busy with his other projects.

IN-When did you start using video as a media and is it more your choice, or that of the record label?

Attrition-We've not done a lot of video-something I want to do more of now we have the possibility and the funds. There's a new promo video for "Something in My Eye," the new 12"/CD.

IN- As far as labels go, what are your feelings about them?

Attrition:

Wax Trax: Don't know them so well-but they must be the premier U.S. electronics label-put the scene on the map.

Subway/Antler: Had a lot of potential, but lost credibility by putting everything into the New Beat dance scene. Shame.

Third Mind: Well respected label who struggle on because it's something they must do.

Projekt: Small but reliable label that concentrates on a few bands that they, well, Sam, believe in. Can only build up over the years to come.

Contempo International: Well organized and professional people who also care very much about the music-this is the new Contempo and they seem to go from strength to strength.

IN-When do you plan on touring with your new album?

Attrition-We've started already. We played London in March as a warm up. Should be going to Italy in June and most of the rest of Europe during the year.

IN-Is it likely you will tour the states sometime soon?

Attrition-No plans at the moment. We need to hook up with a good agency in the U.S.! The next album is likely to be licensed in the U.S., so that should get things moving over touring, etc.

IN- So then as far as labels go, who might be licensing you in the U.S.?

Attrition- Well I think Cargo may be licensing the next album, due out in early '93. They're distributing "A tricky business" at the moment.

IN-How do you perceive American audiences compared to European audiences?

Attrition- I don't know if there's a big difference-



there's definitely a whole new enthusiasm in the U.S. for electronic stuff that wasn't there a few years ago, but basically people are people whereever you go.

IN-What is your interpretation of Gothic?

Attrition -Victorian melodramatic horror stories. A half sleeping nightmare/dream world inhabited by beauty and fear. More of a feeling than a musical style.

IN- And Industrial?

Attrition- Grey repetitive rhythmic noises. Factory. Metal. An inhuman world created by humans. Easy to see the musical style/connection.

IN-What bands do you listen to?

Attrition-New bands like Frontline Assembly/Lassigue Bendthaus/Clock DVA/In the Nursery/Pankow etc...old stuff like Velvet Underground/Doors/early Roxy Music/Bowie/ Kraftwerk/50's rock and roll/Mozart/Beethoven/ the list goes on...

IN- What makes Attrition unique?

Attrition-Because we do what we believe in.

IN-What do you think about what magazines like Spin say about Industrial being the next movement of the nineties?

Attrition-I've not seen that-maybe it's good if it gets things more in the public eye, but the other side of the coin is all the major label commercialism and bandwagon jumping could spoil things.

IN-So you mainly use electronically based instruments, do you ever experiment with live music? Drums, guitars, etc.

Attrition-Yes! We've used guitar/sax/percussion/etc., but it's like 90's electronic on record. The live show is augmented with "real" percussion, keyboards etc. as

Discography

Deliverance	12"	1984
The Attrition of Reason	LP	1984
The Voice of God	12"	1984
ShrinkWrap	12"	1985
Smiling, At the Hypogonder Club	LP	1985
In the Realm of the Hungry Ghosts	LP	1986
Take Five	miniLP	1987
Death House (soundtrack)	LP	1987
At the Fiftieth Gate	LP	1988
Haydn	12"	1988
Turn To Gold	12"	1989
Haydn(remix)	12"	1989
Recollection	CD/MC	1990
Thin Red Line	12/CDS	1991
A Tricky Business	LP/MC/CD	1991

well.

IN-When you perform live, do you put a lot into visuals?

Attrition-Yes. We've always used slide or film projectors along-side lighting, strobes, etc. We're now working with a female dancer which is something new for us. Visuals are very important.

IN-What do you see the future of Attrition to be?

Attrition- Attrition is so personal to me-as long as I feel the need to create, then it will be an on-going thing. I think that it



will be for a long time. That's the basic motivation, no plans for fame, fortune, or whatever.

IN-What does selling out mean to you?

Attrition-Making music you don't believe in because it sells and makes you a lot of money! It's a complete waste of ability, but why people buy it, that's the question.

IN-What are your ideas on sampling?

Attrition-I sample sounds all the time. It's a good way to construct music, but I'm not sampling whole sections of other people's songs. That's like playing cover versions, which is as pointless as cancer.

IN-Do you see music as an art form? Like do you incorporate other media besides sound into your work?

Attrition-As I said, we're doing that more than ever now, as the live show is a mixture of sound/visuals/dance. There's more improvisation on the percussion and synths too, so there's a live feel which is different from

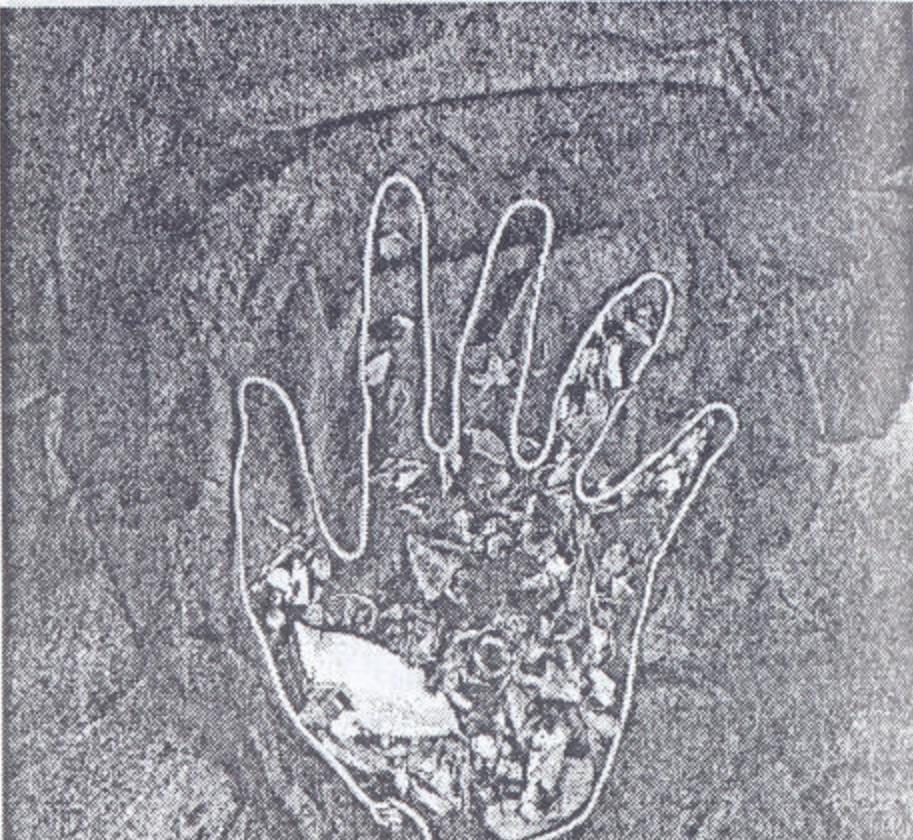


the records.

IN- What are your views on Cyberpunk?

Attrition- This seems to be more of a U.S. term, it doesn't get used so much over here - does it refer to EBM. If it includes Frontline Assembly then I like it! There are a lot of imitators though. I hope it doesn't go the way of punk and people keep putting their own fresh ideas into it.

IN- How much does image mean to Attrition?-

Attrition- In itself it doesn't mean much at all-the substance is the thing. However, there is a certain value in projecting an image of what you do-whether it's on a record sleeve or a photo of the band/logo or whatever. As it's the first thing that people see and can inspire interest in what you do. The danger is to have the image, but no substance. 

The Rising Tide
All acceleration
of the tide is
legitimate
Mush
Something in me

\$\$ Corporate \$ & Money \$ Grabbing \$ by Joe Kolb 092

Once upon a time, Industrial music was disparagingly looked on as a passing phase. It's hypnotic percussion, harsh sound, varied samples and gothic overtones were avoided by major labels like the plague. Most bands survived by releasing their own music either themselves or through independent record labels. That was about 10 years ago. It is no secret major labels today are hurting for talent. Their sales in selling units are down but survive through overpricing CDs. Always eager to jump on a growing (profitable) popular bandwagon, they are finally picking up on Industrial music. Front Line Assembly, Front 242, Thrill Kill Kult, Throbbing Gristle can now be picked up at major music chain stores (on SALE yet!). Epic and Elektra are just two majors that signed Industrial bands. On one hand it is satisfying to obtain these recordings because the companies have made available older and more difficult to find releases. On the other, very little is done to promote them. Most radio stations are owned or affiliated with record companies. Radio stations limit Industrial music to late night hours, if at all. A couple of Sundays ago, a marketing company called to find out what I want in a radio station. They played 4 (like that is all what's available) "samples." Corporate owned rock ("classic" rock), country western, easy listening and lite rock. After about 10 minutes of telling them I hated that shit and would NEVER listen or purchase it, they asked what I liked. "Industrial music" I said. There was silence, then "Oh" and the call quickly ended.

What was also interesting is they wanted to know if I was over 26. A curious question. Obviously, they are padding the statistics to "prove" "adults" only want what radio forces down our throats. Radio is in such disarray that no doubt DJs and programmers have no idea what their jobs are about. Formats change quicker than a stoplight, yet Industrial (or any new/challenging) music is never heard. Industrial music delineates the feelings about society. The anger, angst that roars through the airwaves is a collective sentiment. Society has many ills and music is just a reflection of it. Neither record companies nor radio will acknowledge that. The major labels want money from Industrial sales but do little or nothing to promote them. They have taken on Industrial music only after bands established their popular following. To heavily promote Industrial music would agitate right wing conservative groups. That is why "listening boards" have been created within large corporations. As much as Time Warner enjoyed Ice T's free publicity, to get involved with more incidents would stress their political relations. Machiavellianism is far from dormant in the music industry. When Industrial music gets played regularly with normal (not "safe harbor") listening hours, that is when I will believe in the integrity of corporate music and "freedom" of expression. Until that time, corporate money grubbing is their number one hit.



LIFESENSE ©92

by Stuart Forrest Reid

'Maybe she's met God inside the machine.' That was the last thing she said to me before I left the park. Her hair was a brilliant metallic shade of red, which seemed almost to glow when the sun broke through the clouds. Her eyes were hidden behind blue tinted sunglasses, in which I could see my own sordid reflection. She was beautiful and, despite her addiction, she was truly alive and surely had more freedom than I. I've been slaughtered by knowledge, understanding that I have been entrusted with but never desired. Life had become a sorry game and I a lowly pawn. At least, next to her, that was how I felt.

I left the park and wandered aimlessly across the city streets, stopping only to make sure the tape recording was complete. The tiny sound of the recording failed to do her justice. The harmonies in her voice were gone, lost in the transcription.

I found myself in the red-light district, wandering past the broad windows where glassy-eyed women stared out like caged animals. A Jamaican man approached me with a jibe. I waved him off with a wave, wondering if he too was a tool of Dennett. I looked over my shoulder to see if anyone was following me. Ignorance radiated from the faces of the pedestrians, lost amid their own internal dialogues.

Really, I don't even care anymore what Dennett plans to do, although I still wonder about it sometimes before I sleep. Every idea I consider seems inadequate. His moral character is entirely veiled to me, although his loyalties are clearly

technological. He has used the word 'evolution' on more than one occasion, but Hitler probably did as well.

I've never actually met Dennett, and I'm sure he'd have my head if he knew I was keeping this journal. Even though I usually believe he's doing all this for a good reason, sometimes I wonder if I've misjudged his motives. Especially if it's all just a front for some government agency I'll really be disappointed. Or at least as disappointed as I can be now. He's changed my psychology, that I know for certain. It doesn't matter much anyhow. It's far too late to get out. Even if I could, he'd have me replaced in a minute. So at this point it's curiosity more than anything else that drives me forward. That's what I tell myself.

If this journal is ever going to be useful to anyone I'd better explain how everything started. Back around the turn of the century I was working for one of the agencies in the states. Basically I acted as a mole, working in the nets, digging up info on the drug trade. Yes, I know, nobody much pays attention to that sort of thing nowadays, but back then things in the states were still painfully reactionary. Last gasp of the Puritans. For years they had this "war on drugs" campaign. From a political standpoint it was perfect. It focused much of the media's attention away from the nation's real problems while portraying minorities in a negative light. This helped to keep the nation divided, which was exactly how certain people preferred it. Eventually the West Coast powers overcame the Eastern domi-

nance, thanks to the support of the Japanese government, but it took nearly two decades to happen.

It was a good job, lots of kickbacks, contacts, all that. I managed to jump ship at just the right time and kicked around in Europe for a while. Eventually I hooked up with one of the virtual galleries in London that was just beginning to take off. Some of the artists I was working for did quite well, which allowed me to practically retire, doing only occasional consulting work on some of the trickier spatial-musical elements in the galleries.

All the while, I had become increasingly consumed with, of all things, games. When I was young I had mastered all the original great games- the Ultimas, the Sims, Civilization, and Pantheon. While I was working for the galleries one of the artists reintroduced me to the gaming world. As I cut back on my work I was increasingly drawn to one program in particular, called Lifesense of the Avatar, which used the new compression routines to make gametime move at the natural mental speed of the user. As a result, I could 'experience' several days worth of game time in the matter of a few hours. The only problem was that coming out of the game is the mental equivalent of jumping out of a car doing eighty. As a result, these routines are generally ignored by the mainstream software conglomerates. Predictable as it might be, the game became far more significant to me than my 'real-life'.

Eventually, of course, I got to the end of the game, and it wasn't at all what I expected. After countless battles, puzzles, and sidetracks, I found myself facing a child sitting in a chair, a little girl with a pudgy face who told me the true story of the Avatar. I can't remember the conversation we had, other than the sense of her voice penetrating to the deepest recess of my mind. It was like listening to glass, no...ice. To the sound of ice

shivering in the spring thaw. After that I don't remember much, expect an image - digitized mountain ranges which rolled and melted in indecipherable patterns.

Looking back, I now believe that the girl was Dennett, or at least created by Dennett, and that the game was intended to select people with the proper mental conditioning for his use. When I finally "awoke" alongside my computer I knew that something had changed inside of me, that a fundamental part of my psyche was now irretrievably lost, or at least boxed away where I could no longer find it. But I didn't really care then, and I haven't been able to care since.

A few aimless days later, I got my first direct message from Dennett. E-mail. It instructed me to pack a week's worth of clothes and catch such and such a flight out of Gatwick. I toyed with the idea of just ignoring the message and dropping out of sight locally, but I knew I wouldn't be able to do it. Considering how much effort he had put into choosing me in the first place, I didn't figure he'd have a really difficult time tracking me down in England no matter how well I hid myself. Besides, hacking, legit or not, was basically all I did, and if I stayed in the UK he'd be able to pick up my "footrambling sentences, barely even coherent. I think he fashioned himself to be an academic or philosopher of some sort.

And what scared me is this: while the images and voices changed every few minutes, none of the personalities seemed to know of the other's existence. I had hoped that this encounter with Dennett would bring me in on the secret, let me know where all this brilliant programming was headed. Instead, I found a person, a program perhaps, but a schizophrenic regardless.

And each of the personalities seemed to have a different agenda. The girl, the child, spoke of domination. Of



incorporating the minds within the nets into herself, destroying them all in the process, and creating a "cleansed utopia" where flesh was condemned. The second personality, Evelyn, spoke of a partnership between men and machines, of a difficult "transition period" during which many would die to lay the path for a harmonious, mentally-centered world to follow. And the last voice merely spoke in riddles, sometimes mumbling to himself, wandering down incoherent tangential pathways. Sometimes he would be angry while at other times he would laugh hysterically at jokes only he could hear. It was at that point, realizing that I was in the presence of perhaps the most powerful 'person' in the world, that I found myself remembering my childhood in Indiana, and the prayers that my mother made me do each night before I slept. And for the first time in nearly thirty years, since the day my father had died on the beach, I found myself hoping desperately that there was indeed a God.

That was nearly six months

ago. As I write this I am on a plane back to the States. The first time I have been home in years. In my luggage is a device far more dangerous than a mere bomb. It is a virus, the virus to end all viruses. Bio-mechanical, I think. Also, I'm supposed to kill someone in Wisconsin, though I don't know what difference that could possibly make at this point. I don't even know who, if anyone, I should send this journal to.

Back when I was nearing the completion of the game, I knew that I was on to something very important, but that even then it was probably too late to turn back. I had hoped that it would be something good, something worthwhile. Now my naivete is gone. Perhaps that was a blessing given to me by Dennett, a last fragment of my youth to enjoy before the endgame. Still, my instructions do give me time to reflect for a few more days. Maybe I'll even enjoy one more Indiana sunset before it's all over. Right now, though, the only feeling is isolation, and a sense of life that is far weaker than it once was.

examining MACHINERY by chase

The problem with torture-tech clubs nowadays is that everybody says they're tired of hearing the same old stuff; but when the dj spins something new and innovative, the dancefloor clears. The best remedy for this club-calamity is my 2-point program:

1. When you introduce new music that has similar elements to a popular band, lie and say it's that particular band (for example, play SISTER MACHINE GUN and say it's NINE INCH NAILS). People will be psychologically drawn to the dancefloor because there's some inner magnet that attracts people to music that they believe is going to be popular. This "throw 'em a fish and watch them slap their fins together like trained seals" mentality is one of the effective, but unfortunate, tools of the trade.

The 2nd point is the German-based MACHINERY label. Almost every band on this label can contend with the burnt-out fodder you're used to being punished with. Just a taste of the SWAMP TERRORISTS will keep the dancefloor more cramped than a trunk full of bloated orphans. The TERRORISTS use guillotine-styled guitar work that cuts in and

out, repeating its powerful impact, while the vocals are German-accented growls. This will win over any UAOE-era KMFDM fans. Another participant in Machinery's cybercircus is the EBB-esque trauma-tech of OOMPH! These digital-deviates use the chant vocal style and hit some bpm's that are sure to leave some blood on the dancefloor (this, however, is nothing compared to the carnage that probably results from more rock-heavy acts like MINISTRY, SKREW and DIATRIBE). OOMPH! sways a little to the left of the EBB-esque clone complex by some occasional heavy guitar rifts, frequent German vocals and the rare-but-welcome dark splashes of gloom. In a slower vein is SNOG, who mixes synth-based grooves with a cynical and treated-yet-coherent vocal style. SNOG uses a subtle (but very effective) quantity of vocal samples (like Jello Biafra) and drops them in a semi-danceable vat of MODE 242-type stew. Some other things brewing in the Machinery kitchen are DANCE OR DIE, the quality dark-edged techno-pop of AND ONE, and a compilation of unsigned artists called Jung Machines Vol. 1.

BURNING GODLIKE & DESTRUCTIVE



GLOD
A FULL LENGTH CD

1992 DOGDAY RECORDING - (Y)EAR OF THEE APOCALYPSE.
ATTAINABLE THRU: P.O. Box 34025 DETROIT, MI 48234 USA.



INDUSTRY

by Kim Traub

"and the zombies are loose inside a shopping mall, & Skinny Puppy is pounding on and the singer's voice is barking deep down trauma hounds;,(Less than Zombie", Douglas I Winter)

Mutilated Skinny Puppy Masks. Gigeresque machinery piercing human flesh. Sound bites from Clive Barkers most horrific protagonists. All those have become staples in the industrial diet. It's shock therapy for a disillusioned generation, a trend fired by a masochistic society, too many bad movies, and the graveyard morbidness of a gothic past.

Industrial is not the only genre of music penetrated with such gore. Death Metal, usually signified by cheesey type faces and detailed artwork, has grown alongside the industrial revolution & carries with it much of the same power & references to death like Sleepy Hollow's legendary horsemen carries heads whether or not this trend was fathered in part by the anti-christ darkness of the gothic movement is debatable, but industrial has taken this concept of horror and mutated & exaggerated it to the point of numbness.

Exaggeration without being cliche' is often the mark of good industrial but few bands have had as much success with the blatant use of horror as Skinny Puppy. They even got gore-master Stan Windton (Alien...) to help create the stage props for the Last Rites tour. (Puppy fans should check out Pumpkinhead, another Wilson project. The demon in this movie inspired Ogre's "guiltman" suit on the recent tour.) Puppy also uses horror samples in a dramatic way, the effect laying somewhere between Clock DVA's 'Connection Machine" terror and Kode IV's successful Exorcist looping on "Possession".

The term 'Splatterpunks' may refer to a literary movement, but the terms Paul Sammon uses to define the sub

genre is also valid when describing the terrorists of horror in industrial music. The influence of Punk is an obvious comparison between the 2 mediums, but the attitude and philosophy of Splatterpunk "Outlaws" is more at the core of gore's necessity in art. Sammon explains that splatterpunk: "... offers unfettered imagination, & energy & a fascinating pop culture mix as well as philosophy, a point of view excess & freedom - all tied up with explicit sex & violence." (p.281)* Often times, the more intelligent the music, the more powerful the imagery will effect the mind. Touches of humor such as in the satanic intro to Butthole Surfers "Sweatloaf" or twists of ironic evil as in Vampire Rodent's "Abortion Clinic Deli" ("Chunky fetal soup/could eat it with a fork /or nice placental meatloaf prepared somewhat like pork/the umbilical fries are yummy and the candied eyes are too.")* also prove effective. Yet now that Industrial music has it's teeth firmly gripped into the side of the alternative music scene, kids are becoming more apathetic to the horrific images meant to rip into one's subconscious. Part of the reason for this numbness is probably caused by cliche' & overdosed samples & references as chase mentioned in IN#5 (see "chocking on Staples:Part I", Item #6) Industrial is an art form meant to slap it's audiences in the face and grind on the nerves of mediocrity. What better way to scratch open the eye's and ears of the masses than with fear & horror. A good scare can arouse even the most apathetic minds, but are we reaching an are so frightening that our saturated minds can no longer feel or are artists now just beating the same tired old horse with out much originality? It's not a question we can easily answer, but as long as humans have nightmares, artists will try to interpret our fears.

(For a more in depth study of industrial & horror pick up a copy of Technology Works 'zine starting with issue #10 P.O. Box 477, Placentia Ca 92670-0477 USA)

Send Responses to State of the Industry

Kim Traub
1863 Pennington Rd
Trenton NJ 08618

Sources

- * (Splatterpunks; Sammon, Paul M.Ed.; Est. Martins Press, 1990, N.Y.O
- War Music - Vampire Rodents (V.R. Productions / P.O.Box36988 / Phoenix AZ 85067 USA)





CRASH WORSHIP

"Esplontaneo!"

Debut CD with an hour of music from their strongly ritualistic live performances. Rhythmic drums and unique guitar work mix with powerful, ecstatic vocals.

"Dead Tech 3"

New Japanese music, compiled by K.K. Null, featuring Zeni Geva, Ruins, Daihakase, Copass Grinderz, Avalanche, Ixa-Wud, Funhouse, Te No Kanshiyoku, and Space Streakings. From grunge to rock to traditional to the uncategorizable!



"Wakened By Silence"

Double-cassette compilation, in a boxed-set with thick booklet of artwork and writing by 28 San Francisco-area artists, including Tel Basta, Big City Orchestra, Seemen, Trance, Haters, Master/Slave Relationship, Nux Vomica, Allegory Chapel Ltd & more. In a limited edition of 350 numbered copies, going fast!

TRANCE "Automatism"

Debut CD of percussion and noise. From eerie soundscapes to full-speed assault. One hour of audio disturbance, with three live tracks, utilizing primarily unusual guitar sounds and percussion instruments.

'ARRHYTHMIA'

Compilation CD of percussion and rhythm featuring: Dissecting Table, Pain Teens, Chop Shop, Formula 409, Trance, Muslimgaize, Bast, Crash Worship ADRV, Acandrum, memento mori, Plateau, Psy231, Master/Slave Relationship, Iao Core, and Turbo Messiah. Tribal, eastern, mechanical, noisy, and more.

All items \$12 postage-paid in the USA; please add \$2 per item for Canada, \$3 per item overseas. Add sales tax if in CA. Pay by cash, check, or IMO. Write for free catalog.

We also distribute releases by Null, Allegory Chapel Ltd, Morthond, Belt, Hijokaidan, Solmania, Incapacitants, Sekiri, Hunting Lodge, Merzbow, Violent Onsen Geisha, Nox, Human Head Transplant and many others, including hard to find Japanese releases.

Charnel House Productions, P.O. Box 170277
San Francisco, CA 94117-0277, USA.

Distribution: Canada: DOVertainment;
USA: Cargo, Subterranean, Silent, RRRecords, Trip, and direct from Charnel House;
Europe: Semaphore, Community 3, Front de L'est, Staalplaat, Artware, Odd Size



NEWS

—Nine Inch Nails' next full-length album is due out in March. There are also a limited number of copies of the 'broken' album circulating that contain two extra songs, one a cover of the Adam Ant song 'Physical,' the other a remix of 'suck' originally done by Trent for Pigface. The unusual thing is that after track 6 on 'broken' it skips 7-97 tracks and then plays track 98 ('Physical') and then 'Suck' which has no track listing. This version of 'Suck' is also a much more jamming version than the one originally released under Pigface. CDs without the extra tracks are packaged with a 3" CD of the two songs.

—Nettwerk is planning on re-releasing Skinny Puppy's first album called 'Back And Forth' very soon. They also have reportedly cancelled their European tour.

—Cargo has started a sub-label called Re-Constriction, whose main purpose is to attempt to expose some of the harder-edged electronic talent, primarily (but not exclusively) in the States. Starting Re-Con's lineup of bands are San Francisco's Diatribe (see Sonic reviews); Portland, Oregon's 16 Volt; and also a best of CD for Laetherstrip, a band licensed from the Zoth Ommog German Label—look for a Leatherstrip interview in IN #7.

For Laetherstrip Fan club info in the U.S. send SASE to G.A.W.M.U.S. C/O Ric Laciak, P.O. Box 353, MLH 220, Milwaukee, WI 53201.

—Crash Worship ADRV has 'Asesinos' CD only out, but yet still to see, which is 75 minutes of percussive and electronic power, CW started their US coast to coast tour starting in July and then it's reported they will be hitting Canada.

—Sharkbait (one of the bands that played the sidestage at Lolla Palooza) is soon to have their second album out.

—Chem Lab from NYC is planning to have their next album released in January. A limited edition cover of Jared shooting up through his dick will be available by mail order only from Fifth Column records. As Jared says, "It's something fucked up and evil." Chem Lab also is to be included on the soundtrack for a controversial new movie called "The Living End," a movie about homosexuals killing heterosexuals. As Jared puts it, "It's a Gay Road Movie." Chem Lab also plans to tour in the spring so keep your eyes peeled for this great band.

—Triple X records is releasing "Leave it to Blohole" by Blohole. Mike, the guitarist from Ministry, and Rigor Mortis joined up with KC from Rigor Mortis to form Blohole. The sound of Blohole is described as "total punk rock."

—Shadow Project's new album will be out in early November.

—January looks to be a busy month, with lots of releases off of Roadrunner. Internix will be releasing their second album called Phase II, Will's new album World Flesh Stone, Moon Seven Times as well as a new release by Prayer Tower.

—Frontline Assembly's European tour got pushed back until November. Expect another FLA U.S. Tour this spring. If you caught FLA on their last tour, the band that opened for them, Contagion (Sonic Reviews) is reportedly having some of their songs remixed by Rhys Fulbar.

—Starting October 14, World Domination Records will be kicking off its North American Tour with Shriekback (special guest Luc Van Acker (Formerly of the Revolting Cocks)) supporting their seventh entitled Sacred City. Low Pop Suicide will be touring as well.

—Praxis a hardcore techno label from London just released on White Label Scaremonger EP & Bourbonese Quail: Kneejerk Reaction EP. Both Bands are planning extensive tours of the U.S. and the U.S. in early 1993, using computer controlled slide projection, 16mm film and video, as well as DJ's in addition to their live sound.

NYC Scene Report

Industrial - Tech Top 10 Dance Hits

1. Pornotanz - Cysex [12" New Zone Records NEZ#19]
2. Bi-Face - Free EP [12" I/D Records Aural Audio#002]
3. T.D.S. - Sonic Trance Vol.1 [12" White Label]
4. Front Line Assembly - The Blade [12" Third Mind Records, TMD#2392]
5. Komakino - the Drill [12" Suck me Plasmal Suck#10]
6. Lassigue Bendthaus - Biohazard [12" Contempo Records Tempo#206]
7. Odyssey 2000 - The Odyssey (Nebula) [12" Exist Dance Records Exist Dance #006]
8. Controlled Bleeding - Consecration's will [Promo EP, Third Mind Records #058]
9. Mighty Force - Dum Dum [12" Sub Bass records KHZ#1]
10. Microglobe - High on hope [12" M.F.S. Records MFS#7019-0]

This Industrial - Tech list is compiled by DJ Denard, who is an Industrial/Techno D.J. in New York City. He is also an in-store D.J. at Vinyl Mania (43 Carmine St., NY, NY). If your record label would like a review or in-store play of any of your bands, send info. to: Denard 99 Highland Ave, Jersey City, NJ 07306 or fax 201-333-3141 Attn: Denard

Boston Scene Report

Boston, home of 70's rock 'n' roll slugs Aerosmith and Boston (catchy name, almost as bad as Chicago), home of neo-geeks the Cars. If it wasn't for Donnie Wahlberg there would be no cul-

ture here. There would probably be no:

*KOOL KLUBS

Man Ray, Central Square, Cambridge. Best industrial/goth/fetish bar in town. Great for live music (Alien Sex Fiend, Laibach, Sex Gang Children have been here in the last month). Saturdays DJs spin industrial noise and techno. Occasional special events, such as B&D Fashion Ball, etc.

Venus de Milo, Lansdowne Street, Boston. Superfabngowypsychefunkedeliteknoravestacy! Hallucinogenic lighting, smart bar, LOUD dance music.

Chaps, 27 Huntington Ave., Copley Square. Very crowded downtown gay club. House and disco reign here, with great DJs.

*KOOL SHOPPES

Hubba Hubba, Mass. Ave., near Central Square, Cambridge. A bizarre bazaar, curious sex shoppe specializing in B&D wear. Large selection of whips, leather camisoles, men's high heels.

Allston Beat Buy or Die, Inc., Harvard Square, Cambridge. Doc Marten shops here.

*KOOL RECORD

SHOPPES

Second Coming Records, Mass. Ave., near Harvard, Cambridge. The best "import" (i.e. bootleg) collection around, including videos. All styles of music. They have everything. Very cheap used records, too.

Tower Records, Mass. Ave. & Newbury St., Boston. Large mega-store. Huge video collection. Enormous magazine selection available (including Industrialnation).

*CHICKEN LOVERS

Michael V.
35 Lee St. #15
Cambridge, MA 02139

Milwaukee Scene report

Milwaukee is about 1 hour from Chicago, yes I know, Chicago, the home of "Wax Trax!", great clubs and industrial/techno. So what does Milwaukee have that Chicago doesn't? It has everything, but on a smaller scale. Because of this, it is the choice of many bands to start their tours here, like "Ministry" and "Puppy". So now what: Radio scanning.

Upon driving into the city, the first thing that greets you is the radio stations, which say "Welcome to the heavy metal/classic rock Capitol of the U.S." But when you scan the dial a bit lower, around 91.7 FM, WMSE says, "I play everything that they (other stations) don't". Yes, I am a staff DJ there, so excuse me while I toot my own horn for a second. The station has been on the air for over 10 years, won awards (la dee daah) and is Martin Atkins favorite station (he married one of our DJs). So great, you got the radio on, the windows down and you smell the beer brewing, now what: it's too early for the club scene. Record hunting.

One of the most, I can't find the word, haunted-house like record shops in the city is "Atomic Records". This store has been the scene of in-store concerts and other various manifestations. Next we have "Rush-Mor Records", which has had videos filmed inside it, kind of like "Wax Trax". Well anyway, if you're like me, the record shops draw money out of you like a vampire would blood. Now what, after giving a pint of blood at "Atomic" & "Rush-Mor" a brewery tour is out of the question. Local music sampling.

Milwaukee has an industrial band scene (true). "Infrastructure" is a band that gets requests con-

stantly, but has no public release yet; talk about bands that have a distorted [no] picture on the album and have names like "M990-X". "Shiverhead"/"9 DBLM" have opened for "Pigface", and are always promoting a new project. "Initial Motive" has been doing the same, putting on raves, sound searching and trying to get a deal with "Zoth Omog" since I heard last. So now what. Club hopping.

You will find a club underground that is very much alive. Some people are very loyal to certain clubs and will not go elsewhere. The "Mad Planet" is a haunted house, great DJs, live shows and bands like "Spit" play there. It is also an art gallery, with almost everything hanging inside for sale. Members from "Thrill Kill" hang out there and a member of "Talking Heads" likes to hang out when he is in town. Next we have "Shank Hall", many people feel this is one of the best places to see a band live. It is large enough for all your friends, but you can get very close to your favorite bands here. I have shot-the-shit with "Peg Boy", "KMFDM", "Pigface", "Braindead Sound" and "The Young Gods", this club has my vote for "front row action". Other clubs like "The Rave" book acts like "Puppy". Now what?

Well if you are hungry, fortunately Milwaukee sells food. If you are tired, we have lots of hotels; Luckily I live here, so I never had a use for them.

In the next report, I will get more personal with the city, my experiences uninhabited; it might give a clear picture of "the sister city".

Please feel free to write: questions/comments/crap; Ric Laciak c/o Beeside, P.O. BOX 353 MLH 220, Milw. WI, 53201
(Letters answered if postcard-stamp [19cnt] or better included)



Vancouver CANADA Scene Report

Hello again and welcome to the second installment of the Vancouver Scene Report saga. It's been pretty quiet in Lotus Land this summer.

I had to rent a car with some friends to go to Seattle to see hometown boys Skinny Puppy (well, Ogre lives in El Lay now, but you know what I mean). According to the Ogre'd one, they had a real problem with the Commodore Ballroom when they played here for the Too Dark Park tour. The Commodore put the ticket prices so high that less people came, so they had to take half the money they were guaranteed, so needless to say they bypassed Vancouver on their latest tour. I haven't missed a show since '85 of course, I had to go to the Moore Theatre in Seattle, but what a horrible venue! It was more suited to opera and the security was intense and as I had balcony seats, I was in a panic. I scammed my way onto the floor and happily got squished at the front of the stage.

According to Dwayne Goettel, the European part of the *Last Rights* tour has been postponed till January or February because Ogre somehow managed to hurt his leg. Dwayne and fellow keyboardist Cevin Key are planning to do more Doubting Thomas stuff, but the tour has taken precedence over that for the time being.

A month later, I again did the Seattle shtick to see Front Line Assembly, but their gear didn't get over the border-US customs wanted them to pay duty on the TU's they use as part of their show. The TU's were obviously rented but the border guards are not known for their intellectual prowess. Front Line also narrowly missed the hurricane in Florida, which is good news as they played here on September 18.

Sect used to be just Mike Victory, but now he collaborates with Bruce Young and they have finished a brand new self-titled cassette. Mike used to be on the indie label, Spiral, and so he is on the Sound Generator I and II compilations. Mike started off with a minimalist sound and equipment, using a synthesizer so old it had patch cords. He recently got access to heavy duty equipment and has been turned on to techno, as shown on his latest cassette. Mr. Fulber does additional programming on the first track, but Mike wants to make sure Sect is not pegged as a Fulber side project.

Sect manage to have their own sound, minimalist but intriguing. For info, transmit data to 899 Sawyer Lane, Vancouver B.C., Canada V5Z 3Z8.

Look for an interview I did with Gary Blair Smith, video producer extraordinaire responsible for Front Line's *Mindphaser* and Puppy's horror extravaganza, *Horlock*. That's all for now write me, June Scudeler, at #204-853 E 7th Ave Vancouver, B.C., Canada V5T 1P4.

'NOTES FROM THE SNAKEPIT'

News from the British/
European Industrial
scenes

In case you had ever wondered, I feel it is my duty to inform you that the term 'Industrial' means something quite different over here in Europe. On this side of the Atlantic it has always been associated with oblique minimalism and the collapse of urban society as channeled through the appropriate mechanisms of technology. We have had 'Throbbing Gristle', 'Test Dept.', 'Einstezende Neubauten', 'Cabaret Voltaire' and a host of other experimentalists displaying this ethic to varying degrees of success over the years, and now the musical profanity they displayed is still being carried on and up into new levels of curiosity through a multitude of avant garde artists, who wouldn't touch an accessible dance rhythm for any amount of fame or money.

Europeans celebrate the obscurest and the more underground they walk the better the sights get. JUST CHECK OUT any of the (so-called) European Industrial publications for physical evidence. When you start throwing around the big 'I' word around here, you're inevitably going to step on a lot of purists feet.

We have been through our big Industrial explosion, which occurred somewhere around the early 80's. This was a time when all the major rock weeklies ('Sounds', 'NME' etc.) would run frequent features on the likes of 'SPK', 'Neubauten', 'Test Dept.' etc. proclaiming this left field noise to be the ultimate decomposition of rock 'n' roll ethics. 'Neubauten' would get banned everywhere for drilling up stages on tour, and 'Test Dept.' stirred up endless controversy for ex-

treme 'left' political stances, it was a time of exciting radicalism, and this was the reactionary and subversive phenomenon since the birth of the punk movement. But even though the fire was lit, it never reached any logical conclusions, and once again it got pushed into the 'Avant garde' underground, where the real Industrial movement remains to this day.

It seems to me from studying the American publications that what you over the Atlantic appropriately term 'Industrial', is exactly what the Europeans were labeling 'New Beat' or 'Body Music' just a few years back in the dying remnants of the 80's. Around the time of the 'Acid' explosion, in the UK, 'Belgium' began exporting a new form of hard dance music to assault the underground clubs with, except it wasn't new and had been around for a long time in the form of electric eurobeat. Bands such as 'DAF', 'Die Drupps' and 'Front 242' pioneered the form near the beginning of the last decade, and later on people such as 'A Split Second', 'Nitzer Ebb', 'Berghesia' and KMFDM made it a lot more commercially accessible and marketable. All of a sudden a new sub-culture began to spring up, based around sexuality/lethicism (the 'Skin Two' market), muscular posturing and unifies strength (power through sloganizing and pose). All of this had very little to do with the original industrial ethic, but a whole lot to do with a new ideal and outlook that was purely centered around the dancefloor.

'Industrial' has just become a nice easy reference now, that has very little (if nothing) to do



with it's true meaning. The big movement over here is based around the 'Dancecore' ethic, that is dance music with an underlying hard and rocky edge (Nine Inch Nails', 'Thrill Kill Kult', 'KMFDM' and any number of 'Wax Trax' artists). The followers range from the body music fetishists to Heavy Metal fans and ex-goths. The clubs (Slimelight, Hard Club 92, 'Scream Inc. etc.) appear as 'Cyberpunk' nightmares, complete with impressive lighting gantries, and heavy emphasis on pushing the 90's techno angle, they are anything but 'obscure' or 'oblique'. What they do allow to become clearly evident is that the UK right now worships at the feet of Mr. Alan Jourgensen and all of his old 'Trax' friends. 'America' plays a very big part in the British underground movement. And what of our bands (?) you cry? Well the UK has always covered the 'experimental' Industrial wonderfully well, we still have 'Test Dept.', 'Death In June', 'Sol Invictus', 'Nocturnal Emissions', the very wonderful 'Coil' and 'Current 93', 'Nurse With Wound' and a never ending batch of new deviants popping up all the time. But as far as an equivalent to say the wide spread commercial appeal of say 'NIN'? Well we have 'Nitzer Ebb' I guess! The truth is currently the UK has no equivalent of the 'Trax' scene, which is mainly due to the fact that we are too lazy, and our 'alternative' nation is nothing more than a passive, tasteless collection of lemming like simps. Have no pride in our independent scene, the Brits need guidance, they need to be 'told' what to like, extremity goes out the window and that is why our alternative charts are full of drab and insipid music (I blame REM anyway, so you're partially responsible) 'NIN' got big because the student discos were playing them in between the poppy dress of 'Primal Scream', 'Wonder Struff' etc., but then there will always be a big

'hardcore' underground that keeps the real world alive (and just check out the likes of 'Grim Humeur', 'Scream' - my own publication, 'Vague', 'Empty Quarter' for evidence of this) We are the ones who count, that help promote the things that the lesser siblings run away in mortal fear from, and I guess that is the function of 'Industrial Nation', 'Propaganda' etc. on your side of the Atlantic (though I get a little worried at some of the airheads that creep into the 'Networking' column now and again, I mean what kind of hardcore influence do 'Whitney Houston' and 'Cyndi Lauper' have?) Although there is no major 'Dancecore' band movement over here we do have the 'Devotion' (basically a European distribution for 'Wax Trax') and 'Third Mind' record labels releasing a lot of influential vinyl, as well as giving the world 'Murder Inc.' (our answer to 'Ministry'), 'Crowforce', 'Bomb Everything', 'Solar Enemy' (formally the very coped 'Portion Control') and 'Greater Than One'. Let's not forget that we have also provided 'Cassandra Complex', 'WMTID', 'Meat Beat Manifesto', 'Attrition', 'Gavic', 'Terminal Power Company' (watch out for these), 'Nova State Conspiracy' and of course most importantly... 'Depeche Mode' (only kidding... or am I?) (oh and did I forget the incredible Gs') So we haven't exactly been that complacent. Our bands just don't have the backing that the Americans provide, which just leads to a lack of promotion and the belief. Neither do we have the outlet of something as powerful as 'college' radio (don't tell me this doesn't provide major influence), but as the movement is getting bigger and bigger, something has to change soon.

We have a whole nation of people who are waking up to the possibilities of 'sampling' and working with computer sequences as opposed to traditional instru-

ments, these are healthy times. Hardcore dance is very big right now, even though most of the populist stuff over here is inane A-Z techno/house trite (without an ounce of imagination, everyone just seems to want to bliss out on the 'Ecstasy' trip right now, and dance music is losing its edge because of it). Even our old heroes such as 'Finistrie' (who gave the world 'Chris Connelyyy') are now peddling out sanitized pop variations on their old Dancecore sound, sounding like a million other 'E' head panders. This is dance without the sex, brutality, and Guts, hence it's mass popularity in a nation that breeds on the easy side of the street.

The UK doesn't have a 'Lollapalooza', but we do have an increasing growth of new 'Pagans' who are dropping out of normal societies constraints and taken to the road, creation their own 'events' and festivals' alone the way (Real free enterprise!), many of these people are a part of the European Industrial etc movement, and instead of being encouraged in their endeavors, are being hounded at every opportunity by the British law and government. But that is another story that maybe I'll elaborate on another time, when the situation demands it. But awareness is growing, believe it.

For now that is the news, that is the 'scene', although I've only scraped on the surface of a major underground movement operating over here at the moment. In time to come I will give you insight into other areas, such as our 'Gothic' scene, and info on other (labeled) deviants, all of which will hopefully that we are not all 60's retro dicks dancing to the tune of Primal Scream, some of us have minds (that are truly terrible things to taste). Until next time, remember to discern between 'Industrial' and 'Dancecore', stay liberated and keep those damn christians away. I'm off to pierce my genitals and listen to the 'Thrill Kill Kult'. Adios suckers...
Andy M (Courtesy of 'Scream UK' and 'Noise Terrorism Productions')

UK CLUB 'DANCECORE' CHART

1. CONQUER YOUR HOUSE Excessive Force
2. BEERS STEERS AND QUEERS Revolting Cocks
3. HEADLIKE A WHOLE Nine Inch Nails
4. VOGUE KMFDM
5. SKINFLOWERS The Young Gods (Brain Forest Mix)
6. GETTING CLOSER Nitzer Ebb
7. PSYCHE OUT Meat Beat Manifesto
8. NEVER STOP Front 242
9. AND THIS IS WHAT THE DEVIL DOES (Remix) My Life With the Thrill Kill Kult
10. CONSECRATIONS WILL Joined At The Head

(compiled from playlists at 'The Slimelight' and 'Hard Club 92')



Literary Corner

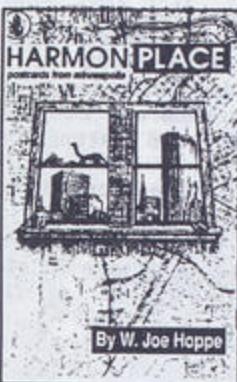
Comics/Books/Porno Mags

Grunt. Grunt. It am literate time. I've got several things to review this time so I should probably get right into it. I was not able to round up all of my Chic Publications in time but hopefully I will review them little bastards next time my hammer swings. That should be fun...I've got my soapbox all polished up and I painted racing stripes on the side of that baby so look out yowza yowza I'm gonna lay a HOT LINE on those children. Let's here now get us a little business warped out of the way—

there is a new expanded version of Danielle Willis's book "Dogs in Lingerie" out. I reviewed it (favorably) in issue number 4, You should seek it out from Zeitgeist Press.

Okay...first up to bat on today's

program is "Harmon Place" by W. Joe Hoppe. Let me first say that Joe looks a hell of a lot like me and yet still has a wonderful wife and though you would think that was enough of an accomplishment he just did not stop...He went and wrote himself a damn powerful book as well. This book is a collection of short stories inspired by his move to, and life in, Minneapolis. These stories deal with places and objects and big events and small occurrences...but mostly they deal with people. And they deal with them well. Quite well. Does that sound like my enthusiasm for the book is slight? Hmmmm. Okay then...lets



By W. Joe Hoppe

try this...I've got really big balls but this fucking book got a hold of them FAST and it got a hold of them TIGHT. Get the picture now? One of the problems most commonly encountered in short stories is the inability of the author to quickly convey a character of any depth and thusly still leave enough room for story. Mr. Hoppe deals with this

easily...breathing truth into characters with a few well-placed shots from his type-o-writer and then moving on to churn you into honest stories about dating, drinking, partying and just plain getting up in the morning and wondering which direction to point your fucking feet. An admirable book. "Harmon Place" is available through Lucky Tiger Press, 2207 Manor Road, Austin Texas 78722.

On we go. At the last Chicago convention I attended it was my distinct pleasure to pick up two fine

mini-comics put out by Garlic Press, Namely Fix Funnies #1 and Cool Jerk and Homo Gal #1. Both of these books are written and illustrated by Sean Bierl. First I would like to talk about them artistically.



Usually the mini-comics level the art at best just moves the story along and does no more than simply get the point across, but Bierl's art does more than that. Much more. It is easily enjoyable itself. He spots his blacks well and furthermore has a firm, healthy grasp for shading techniques overall. He is able to convey a wide range of facial expressions, so at no

point does he fall into the "talking heads" syndrome so prevalent at all levels of the biz. All in all...the art of Mr. Bierl goes far beyond merely being acceptable.

His stories do as well. Fix Funnies #1 has three shorts in it. An untitled one-pager deals with his pleasant memories of kissing a lover who had a smoking habit. Pleasurable memories that echoed some of my own thoughts. The second, main piece deals with a fellow who is desperately in need of a fix and who is constantly being reminded of drugs. It am funny. Me like. The last story "Beware the bottomless cup" is about the differences in how writers and artists see the world as opposed to the rest of the worthless squirming little piss-ants who are not so much as worthy to bathe in our urine. It am funny too.

Cool Jerk and Homo Gal #1 deals with the said duo thwarting a



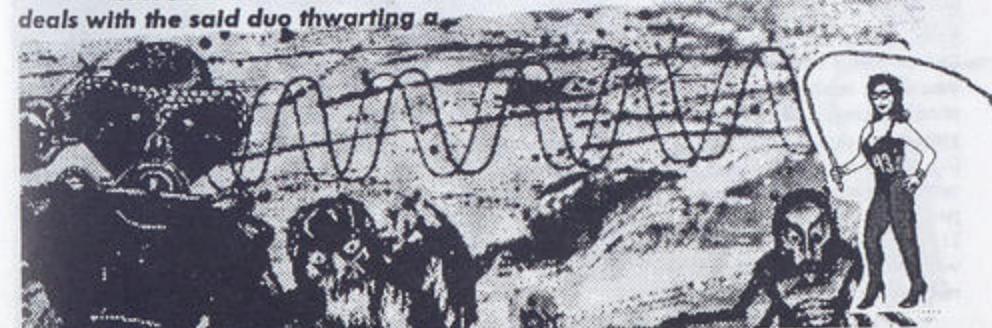
bank robbery in a story entitled "Say nice thing about Detroit". It is, of course, a quick story but it is thoroughly enjoyable. Cool Jerk is immortal, but still rather destructible and he just plain gets blown apart. Homo Gal is politically correct. Much violence and goodness. Yes. Yes! YES!

Both of these fine products are available for 50¢ each plus S.A.S.E. The address is Garlic Press/ Sean Bierl, 4851 Commonwealth, Detroit Michigan 48208. It would probably be best to whip in a little extra moola to cover extra postage costs.

Next on the agenda is the 1955 Modern Sunbathing and Hygiene Annual which I picked up from a used bookstore. The great thing about nudist magazines from the fifties is seeing naked pot-bellied hairy old grizzled sons-a-bitches standing next to their seventy-year-old varicose-smitten fatty-flapping wives who are also naked with the sole exception of their wide-rim cats-eye sunglasses. HA HA HA HA HAHAHA. I LOVE IT! Too bad everyone's genitalia is airbrushed out so they look like barbie dolls after you strip them naked and add on play-dough fat rolls which come in handy skin colors. Not that I ever do such things. No sir. Not me.

Well...thats about all the room that I have. Next time I will try to touch the secret spots of Chic Publications. Until then... get some

Paul Tobin





CHRIS CONNELLY

Chris Connelly July 22, 1992 by Kim Traub

Q: How did you go about writing the music for this new (solo) album? Was it a jam session thing or were you writing while touring?

C: Half and half. I started off songs like Heartburn, July, No Lesser of 2 Evils, about half the songs I just sat in my room and played them on a guitar and wrote the lyrics and took them down when the band was assembled, played them and we sort of worked them out from there. Songs like The Whistle Blower and Dirtboy Tennessee were band compositions that we did down at the rehearsal space.

Q: Is there a difference when you're writing solo stuff as opposed to writing for Pigface? It's generally the same people so I was wondering what the difference would be.

C: The difference is it's my own thing.

Q: So you get to be the ogre of the group?

C: Yeah, I get to boss people about. It's my thing and I have a definite idea of what I want to do. The bulk of the stuff, like I said, I sit in my room and write specifically.

Q: Do you prefer that solo situation?

C: Yeah.

Q: Why was the name of the album changed (from Percodan Bambalam)?

C: Legal reasons.

Q: What legal reasons?

C: Percodan's a brand name.

Q: Is David Bowie one of your main musical influences either from your youth or nowadays?

C: Yeah, sure. He was certainly one of the first people I ever started listening to when I was very young. I'm talking real young. He was one of

the first pop singers I liked. I remember vividly listening to the radio when I was seven or eight years old hearing T-Rex and Ziggy... had just come out. I've always liked him.

Q: Is it a conscious thing that you sound a little like Bowie?

C: I don't know really what to say 'cos when I sing how it comes out, I was trained to sing and I certainly wasn't trained to sing like David Bowie.

Q: You had formal, classical training?

C: Yeah and that's just the way it comes out, but I sure don't go out of my way to sound like him. It doesn't bug me really.

Q: Is it also a conscious thing that you've gone so non-aggressive or non-industrial?

C: It's not really a conscious decision. I've done a lot of aggressive music in my time and certainly I'll be working again with the Cocks and things like that, but I've always liked a good song with a good tune and I want to develop that ability in myself to write like a three-minute pop song.

Q: Something with more a melody line to it.

C: Yeah. It doesn't mean the message is any more watered down. It's just a bit more subtle in its approach.

Q: So you say you will be working with RevCo again?

C: Uh-huh.

Q: And how about Ministry?

C: Possibly.

Q: Will you be joining their tour anytime during Lollapalooza?

C: No.

Q: Was it hard for you to break away from that less serious, party/drugs image of RevCo/Ministry? Do you want to break away from that image and has it been difficult?

C: I... don't want to and there's really not a whole lot I can do about it. I just do what I do. I make no apologies for the fact that I do what I want to do all the time. I'm doing what I want to do and if people like it they like it and if they don't, they don't. I'm not here to change people's minds for them.

Q: Will you be working with Fini Tribe again?

C: Yeah, well, actually they just did a remix for me of the song Come Down Here. I've been away from that band since '86 and their music has changed a lot. I think they're better now than they've ever been. I know they're certainly up for more collaboration and I am as well.

Q: Do you think your work with them influenced a lot of what you're doing now?

C: Yeah. You've got to remember when I was doing Fini Tribe that was my teenage years, from the ages of 15-16 to the age of 23. It was a big influence on me 'cos it meant so much to me during those years and it will always and to this day Fini Tribe records are in all my work so it will always be a big influence on me.

Q: How about Pigface? How does that project affect you musically and will you guys be putting out another studio album soon?

C: Yeah. Well, that's like a big jamboree-free-for-all. With Pigface I can relax and enjoy collaborating with a lot of different people.

Q: Why do you put your solo stuff out on Wax Trax and not Invisible? Do you feel you owe more to Wax Trax?

C: I'm contracted to Wax Trax.

Q: Ah, so you can't get out of it?

C: No, no way.

Q: Would you rather be on Invisible? Actually, maybe I shouldn't ask that!

C: Oh, you'll just get me started!

Q: You did a lot of spoken word with Pigface will you be doing more of that on your solo tour? Didn't you do one at the Limelight in NYC recently?

C: Yeah I did. I just did one here (Chicago) recently with Lydia Lunch. I'm taking my book out with me. I'm up for a good poetry reading.

Q: Will you ever publish your poetry like Rollins does?

C: Maybe in ten or twenty years time I'll think about it.

Q: You're going to make us wait that long? You've got to have enough to publish by now!

C: (laughs) Bring a tape recorder and transcribe it.

Photo : Jessica



Q: You know, I want you to print your words because I want to know the lyrics to The Breakfast Conspiracy.

C: I'll tell you something, I actually found a transcription of that the other day from the first time I wrote it years ago and it's pretty funny.

Q: Why didn't you print the lyrics on your latest album?

C: I deliberately didn't because something I really enjoy is when I listen to a record and eventually work out what the words are. What I plan to do is when I put out my next solo album, I plan to put the lyrics to this album on that. Then the album after that will have the lyrics to the next one and so on. So you'll have to wait like a year. It's like a crossword puzzle.

Q: Do you like group or solo touring better?

C: As long as I'm out there with my friends on the road it doesn't matter to me.

Q: Who's in your solo tour band?

C: Myself, Martin, Tucker, Chris Broce playing guitar and Andy MacGuire on bass.

Q: I heard that you might be interested in working with John Cale is that true?

C: Yeah.

Q: Are you working with him already?

C: No, I don't think it's going to happen but he's certainly one of my favorites.

Q: Is there anybody else you'd like to work with? Who's left that you haven't done stuff with?

C: I don't know.

Q: How did you end up working with the Final Cut?

C: Through a friend of mine, Sean Joyce. He works at the Wax Trax store and he roadies for Ministry. He hooked me up with those guys.

Q: Did you enjoy working with them? I read in the Invisible *new* letter that you didn't.

C: Oh, I just enjoy being mean to them. By the way, what town are you in?

Q: Trenton.

C: Oh you are, that's where William (Tucker) is from.

Q: Yeah... are you going to be doing any production work for anyone else?

C: I doubt it.

Q: Why not?

C: I don't think I'm skilled enough and I really think I've got a lot to learn. I'm not going to go in a studio with a band and just do an adequate production job. If I do something I want to do it well.

Q: So do you prefer having other people produce your albums?

C: It's up to me. I mean, I'd do it but I always welcome the input of people around me. I think it's silly and vain to take on a task like that when you really aren't qualified to do it. Maybe in the future, but it's a band thing now.

Q: On to Murder Inc. are you guys going to tour?

C: Yes we are. We're playing late September. We're going to go out and do the states.

Q: Then is there going to be a Pigface tour right after that?

C: Uh-huh... Oh god.

Q: Do you even have a permanent place of residence?

C: Actually I'm phoning from my house right now.

Q: Well, is there anything you'd like to add? I think we covered everything unless you have something else out I don't know about.

C: It's like the summer of my discontent!

Q: The Chris Connelly summer of monopoly is more like it....

Chris Connelly's most recent projects:

Phenobarb Bambalam (Wax Trax) Those familiar with Connelly's previous solo album, *Whiplash Boychild*, will probably notice this one is slightly more aggressive in spots and more open overall. Once again as a solo artist he proves he is not just another cog in Chicago's industrial machinery. Check out the single for July including new versions of Edge of Midnite and Last of Joy plus a spoken piece called Trash.

Ministry: *Psalm 69:_____* (Warner Bros.) Although this album is a little too metal for my tastes, Connelly did help write *TWII* which originally appeared on

the Jesus.... CD5 as T.V. Song. Al and associate deviants added more samples and touched up the distortion on this version.

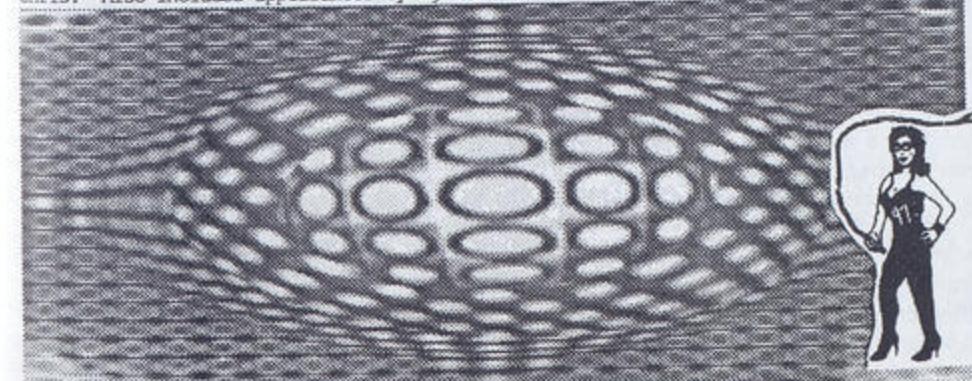
Murder Inc. (*Invisible*) Killing Joke minus one plus Chris equals the most impressive release of the summer. Connelly's lyrics are slightly less introspective,



Photo: Jessica

but the music is also less chaotic than Pigface. Look for a tour this fall.

Final Cut: *Consumed* (Nettwerk) Chris contributed to three songs on this album: *Tranquilized*, *Fear*, and *Primal Understanding*. The latter has a bit of Fini Tribe's primitive percussion edge and *Fear* includes a great semi-spoken chant by Chris. Also includes appearances by Ogre and William Tucker.



Choking on Staples

MARKETING YOUR MUSIC

(or how to be The New Kids With Docs)

The two most important things about marketing your music are the packaging and your band name. Oh yeah, good music never hurts, but that's a minor part of the process.

Packaging: Avoid at all costs cliché'd techno imagery. This means rivets, sprockets, hammers, gas masks, computers, and anything you've ever seen on someone else's release. Some of the aforementioned things are okay if they're re-contextualized (such as SWEAT ENGINE making a skull and crossbones insignia out of a gas mask and two drum sticks), but it's better if you rely on being entirely innovative in the images you incorporate. Cultural motifs, ranging from Celtic borders to Mayan art, for example, can get the job done. You can also apply this artwork ideology to band names. Avoid any name that says, "Hi, I'm an industrial band." This doesn't mean that you should be abstract about the style of music you create, it means that you should convey your sound and style via creative labeling, NOT cliché'd car parts. A cool suggestion is to use names that sound greater than the project itself by including words like "foundation," "sect," "temple," "tribe," "regime," "organization," etc. This type of name grandstanding gives a project the aura of a cult/occult basis.

In addition to being creative with your album/CD/cassette artwork, avoid the ambiguous effect. On one hand, obscure packing is really cool and demonstrates a lot of integrity in the product. On the other hand, consumers are too wary to invest in something that they can't readily identify as their desired form of music. In the past, one could tell what kind of music a release was by checking out the label

by Chase

and/or the producer, but now that most of the labels (like Wax Trax and Nettwerk) are expanding their horizons, it's making things kind of confusing. My suggestion is a one-line blurb on the cover or the back of the release that says something like: "Techno-roadkill for the feet as well as the mind." This simple statement tells the buyer that it's electronic, danceable, and hard-edged, so it therefore falls into the vein of early Wax Trax styled music that they're looking for. This doesn't mean you have to sound like a Wax Trax band, in fact you shouldn't. It merely suggests that you are aiming for a mutual audience.

If you're still going to go the ambiguous route, many techno-consumers scan the album jackets to see what instruments the band uses. In other words, if you mention sequencing, sampling, and vocal treatments, it usually signifies a t-tech band.

When trying to decide what labels to send your stuff to, experiment with labels that sign bands with a different style, but similar elements. An example would be sending MINISTRY-esque techno to a punk or metal label. The advantage of cross-marketing is that if your band isn't that original, these labels probably won't be aware and will consequently view your so-called unique sound as "the next big thing." Even if you do have your own voice, a lot of labels like to sign diverse acts. Don't limit yourself to torture-tech labels, because they're so inundated with techno music that it's hard to stick out (in addition to the fact that a lot of t-tech labels are now signing non-techno acts, illustrating my point regarding labels and diversity).

The insert: If your vocalist uses effects that make the lyrics indecipherable, include a lyric sheet (unless the vocals are meant as an instrument, in which case the tone is more important than the content). The reason why printed lyrics are vital is because using effects shouldn't be giving

bands carte blanc to say dumb things (this refers not only to what you say, but how you say it). Keep in mind that every style of music has VANILLA ICES, so prove that you're not; in other words, vocal treatments shouldn't be used as a tool to convey bad poetry.

The difference between a bio sheet and bio shit: When you send out a bio sheet, don't bother saying your music is new/different/original or comparable to some other band. Most likely every band thinks they are doing something unique or they would probably be doing cover songs. As far as comparisons, it only shows that you don't have entirely your own voice (which is what labels want). Music speaks for itself, so let your packaging foreshadow the style of your band and then delete dry rot from your bio page.

Don't talk about rave reviews from your so-called fans: If you have written reviews from a zine, include them, otherwise there's no backing to your claim. Keep in mind that on a bio sheet, no band is going to say "people hate us, but we're hoping you won't" (This example, however, illustrates some creative humor and would probably be more effective than bragging about the "intensity of your live shows," "the mesmerizing effect of your videos," and the "immense sales of your demo tapes").

MINUS HABENS

NEW RELEASES - MAY 1992

SHOCK CORRIDOR

White Boys With Amplitude *MLP*

Digital projections on transport beams: a sequenced forecasting attack of future scenarios...parallel editing for thermonuclear audio-blasts of giant dimensions...
LUNAR NEWS from RIVERS' EDGE.

LAGOWSKI

Storms 12 inch

Socio-environmental sound pictures: intra-atomic states expanded to weather conditions become three electronic trans-mutant operations...
NEW PARTICLE DESIGN across the GROOVES.

BLACKHOUSE

Pro - Life *CD*

Early tape works pushed newly-improved status: the harsh noise of REVELATION...
the glorious definition of VALUES and MECHANISMS...
Just from the beginning.

DIVE

First Album *CD + 23 minutes extra*

The START...drones and beats, growl and squeeze: with added material,
here comes the IMMERSION into the techno-depths of CONFRONTATION...
A fast hunting DOCUMENTATION RETRIEVAL.

VARIOUS ARTISTS

Latex Tv Oblivion *CD*

feat: LASSIGUE BENDTHAUS, SHOCK CORRIDOR, DOMINION, PSYCLONES,
FRONT LINE ASSEMBLY, LAGOWSKI, X4U, BLACKHOUSE, FM (PANKOW), DIVE,
D-SLAVE, JOUSSANCE, BATZ WITHOUT FLESH, IT and SIGILLUM S.

MAIL ORDER CATALOGUE ON REQUEST

MINUS HABENS RECORDS
via Giustino Fortunato, 8/N
70125 BARI (ITALY)
Tel. - Fax 080/410950



The Final Cut

Greetings from New Jersey
The Final Cut 7/30/92 Asbury Park, N.J. looks and smells like a little corner of hell this fine summer evening. Collapsing motels and deteriorating traps set the horizon with a definite sense of decay, but this evening Tony Srock, Joe Lafata and crew are in rare form, judging from the boredom on their faces that first confronts myself and guest interviewer Lauren Golden. Nevertheless, we walk down to the boardwalk and amidst talk of displaced needles found on the beach the Final Cut, Nettwerks newest powerhouse lets us in on what makes their machine work and its metamorphosis.

Interviewers: Kim Traub + Laura Golden

Interviewees: Anthony Srock
Joe Lafata
Hobey Schlin
Craig ...

KT(Kim Traub): Who are the original 2 members of the band?

(Silence)

I have blank stares, that translates so well onto tape.

HS (Hobey Schlin): Joe and Tony founded the band.

TS(Anthony Srock): Sean Joyce actually founded the band.

KT: Is he the one who hooked you up with Connally and Tucker? How did all that work out?

TS: Well how much of an interview are you going to print? Well, Final Cut was originally 2 DJ's from Detroit, myself and Jeff Mills. Then we did a record called Deep Into the Cut which featured a track called "I told you I'd stop" which is a pretty hardcore house record. Sean Joyce worked at Wax Trax records where Chris Connally worked and he kinda introduced the idea of integrating both of those types of music. So what we did is we went down to Chicago and had Chris sing on it. At that time Joe came into it and Jeff Mills departed.

KT: Why did he depart?

TS: Because he's in a band called "Underground Resistance" which is a very big techno band. He's still doing house music. It was just a difference of opinion I would imagine.

KT: So he took all the techno with him?
TS: No, I wouldn't say that. Is the record that untechno?

KT: Well, if you're asking me I'd say "yeah" 'cos I don't like "techno." So anyway you just get Tucker to come up and lay some guitar tracks down?

TS: The misconception people have with print is they look at "produced." What happened is William Tucker and Chris Connally came on to a record that was practically done. Ogre's input was him falling into the studio at three in the morning and the track rolling and him going (in a pseudo groggy voice) "Mind if I do a vocal on it?" We just propped him in front of the mike; him going on for 20 minutes and us picking out...

KT: The two seconds of it you could use.

TS: Yeah, about 10 seconds that was either audible and/or made sense. The rudimentary Final Cut is us 2 (Joe and Toni) and live it's us five. They (Tucker/Ogre/Connally) contributed, but it's not like a Pigface where it's all these all-stars coming together.

KT: So what you're trying to do is down play their involvement?
TS: No, I don't want to down play it at all.

HS: They're there as contemporaries, not as guest stars.

TS: Yeah, we're all friends. It was not done for money.

JL (Joe Lafata): A lot of the stuff that we did was like, "wouldn't Chris Connally sound good on this 3rd song" so we used them as instruments and not really for a name but just what they could bring to a piece.

TS: Nettwerk wanted us to put a sticker on the record and we didn't want to. It wasn't meant to be taken in that context. It was meant more to be like "Hey, let's do a record, do you guys wanna come in on it?" and they said "Yeah, sure. We've got some time to kill." We all just got

together and we pretty much think along the same wavelengths as far as music. We don't fight. We don't argue and it's pretty laid back when we go into the studio together and it was just fun.

KT: Have they been performing with you

KT: Will it be all five of you when you go to record again?

TS: Yes, it's going to be a collective.

KT: What direction do you think you're going to head in from there?



Photo: Paul Valerio

at all on this tour?

TS: No. Hobey was around for a year. Chris has been aboard for a month and Greg's been around since January but actively in the band for a month and a half. So until we get our shit together it wouldn't be feasible to have someone else come on stage to do parts and lyrics and vocals. The only song that we really do that they worked on is "Clean the Machine" and the way it is now it doesn't matter what idiot's screaming on it!

JL: A lot of the stuff that Chris is doing on stage now is a lot different from his other projects. He's getting away from that aggro screaming and trying to become more of a songwriter and a vocalist. It's indicative of what he's doing on his new record.

TS: When we were getting interviewed in Toronto he said at the end of the tour in L.A. he might stumble on stage and blurt out a song with us. Just right now Final Cut wants to concentrate on the Final Cut. We want these guys (the touring band) to become active parts of the band.

TS: Well, we've got Hobey who listens to everything. He's a Jah Wobble fan.

HS: It's still got the groove. That shit that was rave five years ago had a groove to it and there was something that was very raw and very aggressive about it. Now it's a cliche'. So five years ago Final Cut was what a raw, innovative thing was and the record Deep Into the Cut was totally before its time in that it's a Rave record that's very raw. The thing is now the dance floor isn't necessarily all about rave, it's all about Smashing Pumpkins or even Pearl Jam or Jesus and Mary Chain... bands that take that raw curve. You could call it industrial just because it has a dance groove to it, but it's live instruments, it's arrangements, it's breakdance. It's like the way rap is. I mean rap has some fucking songs in it, it's not just beats. There's some



"We're getting paid to go on the road and fuck around."

artifice there and I think the term "industrial," especially now, is sort of limiting. What we're doing I think goes beyond that. It's more of an electric dance floor thing. When the Cult put out *Love* you had this live, guitar, rock 'n' roll band and they were doing 12" remixes. That's kinda what the *Final Cut* is doing now. It's a live band but you can still do 12" remixes of it and that's a range that today's dance floor is all about. It's not about being a dance band. It's the Lollapalooza generation.

KT: So you try to avoid being pigeonholed?

JL: Sometimes it can just be confusing. I mean the dance floor has diversified so much so we try to make the record diverse. That's why we have hardness all the way down to "Dance of the Saints" which is a spiritual love song that you

can just lay in your bed and ponder. We're going to pull out some other stuff when we tour with *Thrill Kill* in the fall. We'll pull out more of the dance vibe.

TS: We're getting paid to go on the road and fuck around.

KT: It's better than staying home plus you get to see exciting places like Asbury Park, NJ.

TS: It's just too rock 'n' roll. It's cool to get out of the house. This is as bad as it gets for us. I mean, no offense, but we're not walking fucking tattooed and smokin' crack, I mean it's not a bad time, other than the fact that we haven't showered in four or five days.

HS: Industrial music, I think as a whole, has lapsed into something cliché. The *Ministry* record makes fun of itself. *Nine Inch Nails* to an extent is a limited formula and I don't think you can make

Industrial with a formula. I think you can make this really cool thing that isn't rap, it isn't rock and it isn't techno. So what we're doing, I think, kinda goes beyond industrial. Like I'd call bands like *Jesus and Mary Chain* and *Curve* dance bands. I call *My fucking Bloody Valentine* a dance band in a sense that the dance floor in the Lollapalooza generation goes to a club, they dance to everything from *Nirvana* to *James* to everything they can get their greedy little ears on. We were in Buffalo and the club is playing the standards BPM pattern and suddenly they go into a set of *Aerosmith*.

KT: So you're looking more for the diversity in it?

HE: If there's one thing Seattle has proven is that alternative music shouldn't just be a way of saying it's sub-par rock 'n' roll or sub-par anything. It should be good. *Seattle* proved well, yeah, *Zeppelin* is a great band but there's a vibe there that will survive aside from the excess of

it and we're just trying to get back to that vibe. Only a great record has that raw sound.

LG (Laura Golden): It's hard because there are so many bands out there and, like you said, the Lollapalooza generation wants to know what it is and wants you to describe it in two words.

JL: It's an information society. . . .

KT: Everyone wants to label their information for easy access.

HE: It's electric boogie because it's rock 'n' roll but it's got these big sprawling

KT: Ah, musical schizophrenia!

HS: The influences are living day to day like getting a decent meal, getting into a fight, having a decent conversation and at the end of a day being able to say it ain't so bad. That to me influences music more than anything. That's why music has crescendos and ups and downs. I think if you're influenced by music just as music you wind up being a fucking robot. If there's one thing that this tour is proving it's that this music is very organic and that these songs change night to night.



Photo: Paul Valerio



Photo: Paul Valerio

beats to it.

JL: It's like if I showed you a painting and told you, "Well, this is what this painting is about," and you may be thinking. . . .

TS: That's not a painting of two frogs fucking! That's a bird flying into a birdbath!

KT: So what are your particular influences?

TS: You see that's ridiculous 'cos you're going to start with him and the influences are just going to get broader and broader. When we're driving in the van, until NYC, where all our tapes got ripped off, we had Peter Gabriel's *Passion* going in one minute and then the next we had Cole Porter going in. . . .

TS: The album was written

very passionately because there were a lot of things going on in everyone's life. It was written in a very uneasy time for us emotionally. The only thing that I want to convey is that there was a level of passion and emotion that went into it.

HS: I'll quote what Henry Rollins said when he was on *Dennis Miller*, he said the whole basis of prejudice is fear because you're afraid to see what's out there. You're afraid of change. It's like I don't know if I'd want to go see a band that I could adequately describe in one sentence. That's the point, to shake it up. We are musically



schizophrenic and lovingly so.

KT: Yeah, but labeling is something you really can't do anything about. Any asshole who picks up a pen can call you a NIN or whatever.

TS: It's a compliment though. Trent did what Al Jourgenson should have done five years ago. Trent commercialized that type of music. Al made a lot of things possible and I think a lot of bands hark back to Jourgenson one way or another, ourselves included.

HS: I think it's interesting that Al went back to rock n' roll. I think he's always been a frustrated rock n' roller. He just knows if you do industrial music you're going to get a more intelligent crowd.

TS: Oh but what he's doing now. I mean "Jesus..." is a metal tune.

HS: But it's intelligent metal the way Helmet and Whitesnake are intelligent metal. The greatest thing I heard from some big-wig who shall remain nameless, and this was supposed to be a put-down, was "you guys sound like you're trying to do metal with alternative lyrics" which to me is saying we really rocked. We're just not singing about how big our dicks are. When you can summon the power of heavy metal with the groove or vibe... what we're doing is really misunderstood. It's like we're influenced by rap because rap just says "man, you can be influenced by anything." We respect that.

KT: Is there a big "Industrial" scene in Detroit?

HS: I think what there is is the most god-awful, 56th wave, Skinny Puppy bullshit you'll ever hear.

TS: That's the good thing about drawing on other influences other than Detroit. Like having Chris Connelly come on brings with it...

KT: The whole Chicago thing?

HS: Not even Chicago, it's bringing Europe too. The dance floor scene in Detroit is really heavy rap and funk. Rave is big but I don't think anybody likes it. I don't think it has the bonding power. You put on a Beastie Boys track though, and every tucker is on the dance floor. You put on a rave track and it's just the sweaty little girl with the whistles. Music is something that should pull people together and I don't think everybody's up to that million BPM, ecstasy, honk honk honk shit all the time.

(At this point Tony takes my written

questions and answers them one by one.)
TS: (Why did we thank Die Warzau on the record?) I've known Jim and Vandl for a long time. We did this song called "Run Silent, Run Deep." It may be on the next record or it may be on when we release the old record but we're going to be putting some different mixes on there. They did the DAT intro to our show with us. (Why was the album dedicated to Chris and Pauline Srock?) Well, my mother, Pauline Srock, had a stroke last year. With Chris, I don't know if it's public knowledge what happened to him so... (What does "U.F.O.T.M." mean?) "Ultimate Fuck of the Mind" or better yet "You Farted On The Mike"!

KT: Who writes the lyrics and did Chris write any of it when he was working with you?

TS: I write most of the lyrics and all the phrases written on the t-shirts, the ceremonial prayer that's on the inside (of the CD). Chris wrote "Tranquilized" and we collaborated on "Primal Understanding."

Note:—Deep into the Cut is available on Full Effect records

—Hobey Schlin is also in another Detroit favorite, Majesty Crush, on Vulva Records



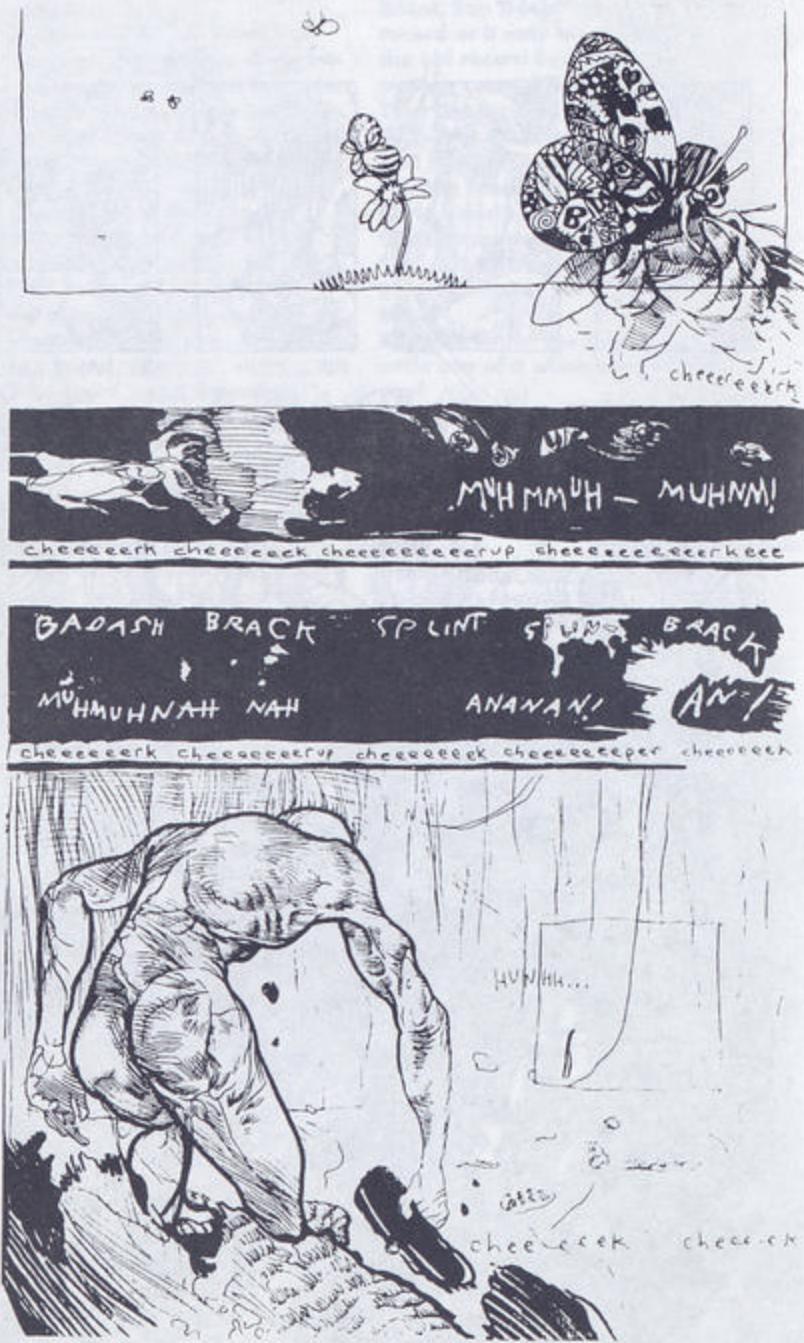
Photo: Paul Valerio

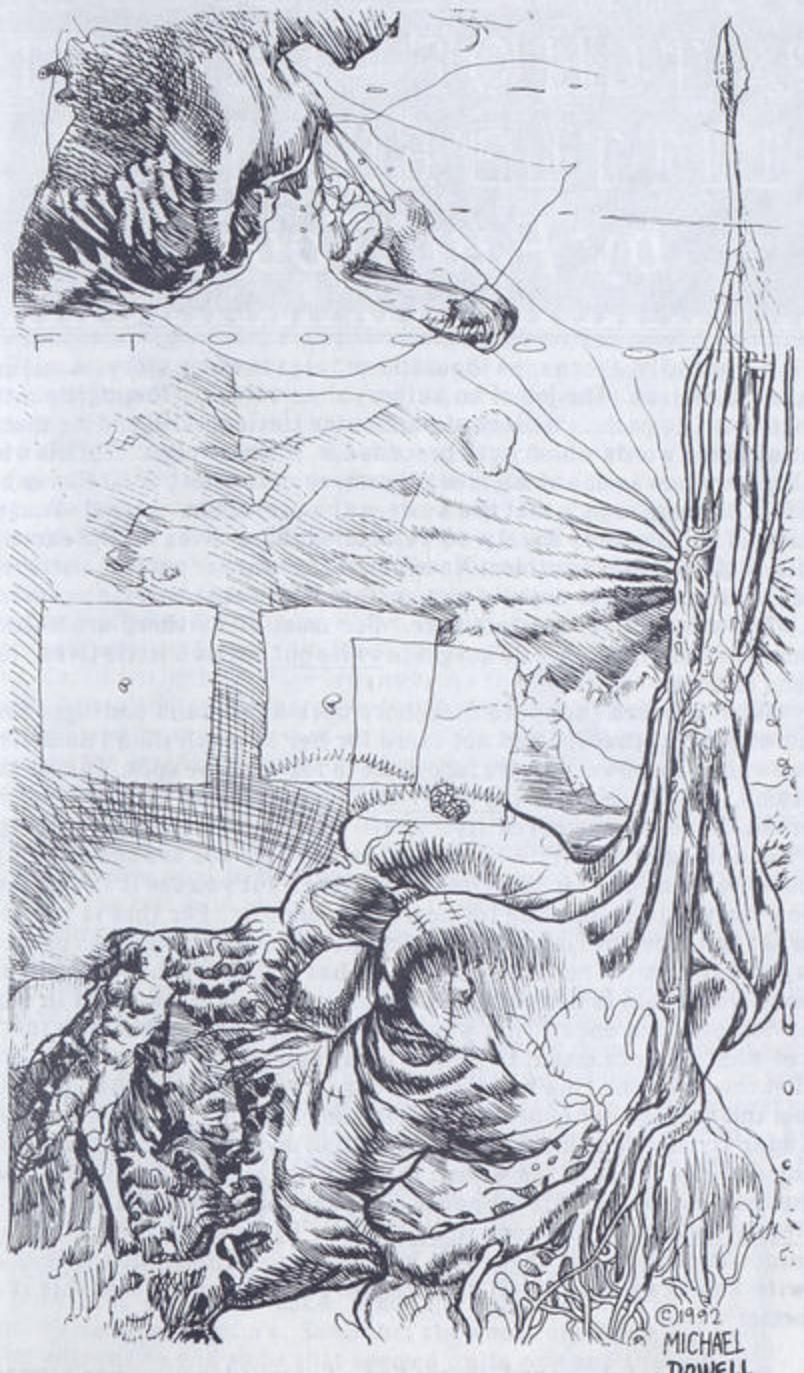
THE CREATIONIST

©1992

MICHAEL DOWELL







A TANGLED LITTLE PATCH OF PERFECT LITTLE ENDINGS

by Paul Tobin

Essentially, there are a thousand endings to every story. A million perhaps. A billion. The job of an author, of a writer, is to single out the one that best fits each own piece of particular fiction. THE ending that is essential to the words which have preceded it. I am a writer. This is what I do. But here now is one of my free secrets; even the best of fiction is but A MIRROR to some aspect that the writers themselves have lived. And we are, none of us, perfect. Rarely do we lead exciting lives on the exciting coastlines of exciting countries. No expense accounts or perfect mates that we ride with on perfect days in our perfect little custom-made convertibles. The wind in our perfect hair. For most of us there are neither brothels nor bullfights. We do not get to write out our own little lives. Just versions of them.

With Rebecca I suppose that there were a thousand endings. Some of them so blatant that if I had not cared for her so much then I do believe that the writer in me would have forced me to leave on the spot. This so that the drama, the charm, of a perfect little ending could be more solidly preserved. But of course in reality... well... reality is not important right now. Not during A STORY. What I will instead give you are some endings. A handful of them. Far far less than there were. But you see if I write them all then you would be reading for nearly six months. For that is how long I knew her and from the first time that I met her there were endings present. She carried them with her like little piranhas on her flesh. All tooth and stomach. No... that is not right. Much too violent. Let me put it in other terms. More sexual ones. That would be far more honest because that is much of what Rebecca meant to me. So let's instead say that endings grew from Rebecca like the fine hairs of her cunt. Long endings that sprouted up from and covered her cunt and twisted and entwined until it would have taken a far stronger and more patient man than myself to separate all those fucking endings to get to the woman that was beneath them all. She could have just shaved them all off I suppose, but that would have left her not only completely bare, but quite soon itchy as well. I guess this is a strange and ridiculous metaphor, but then, with very few exceptions, the whole of my time with Rebecca was in itself strange and ridiculous. so that this is all that better a fit.

Rebecca nearly naked on my bed. Sprawled out on her stomach.

Languid. Her arms stretched out above her head. Her long black hair pushed up so that I may see the fine victorianesque molding of her neck. I enjoy the kissing of her there, on the back of her neck. I am allowed to do this and I do it often. Her sun dress is pushed up almost to her waist to bare the upward curve of her slight buttocks. Her legs are slightly spread and I can see her cunt there. I can even smell it. Her cunt has a heavy smell. Itself languid and drooping, like she herself is when I give her back-rubs... such as I am now doing. For two hours that is all that this has been. Just a back-rub. Quite friendly. Just friends you know. Except that my hands go everywhere and twice my penis goes briefly hard, fiercely hard, at the thought of entering her. But these erections are fleeting, they live for but a moment and then flicker back to a flaccid state. Disappointed I suppose, much as I am. But as I say, this is a friendly back-rub. One that strays and strays up to her neck and through her hair and across her buttocks and please twist a little yes lay there just like that, just so... and now just above her breasts and now her hips and briefly briefly across her breasts and now lay on your stomach again please back to her spine and shoulder-blades and then up to her neck kiss kiss kiss and then to those buttocks still friends still friends as each massage of her butt lifts that dress a little higher and as I move myself up to access a better massage position my own body forces her legs a little farther apart and both of these actions expose just a little more of her cunt. She is not wearing panties. She never does. There is only air between my hands and that cunt and I long to touch it but I know that this is not allowed. It is not proper to touch Rebecca there. I have though, many times... one night even pushing three of my fingers inside of her there. Was chastised then. But not badly. Cared little then. Care less now. As the backrub continued I wished to expand my attentions towards her cunt without being obvious so I move on to her legs and massage them as an excuse to approach her cunt from below. Massaging the insides of her thighs high up, very high, so that the back of my hand is constantly brushing and pressing against those soft folds. Is she wet? Yes... a little. It strikes me that I suddenly do not care. I did not know why then. I do now. But it is not part of this story. Back then I simply moved on to her legs. It is good to massage legs. Gives you a real chance to know the body. You can tell a lot about a person from their legs. It is the base of the body you know. The body's workhorse. The body's blue-collar workers. The commoners. The peasants. Yes... it is true that the mind tells you where to go and why to go and how to get there... but the legs... they're the ones that actually get you there. So when you look at a person's legs you should devour them. Take in where the muscle is muscle and where the fat is fat. Take in the bumps and the bruises. Most of all you should make note of the scars. They are there on everyone's legs and they will tell you of the life and temperament of a human being just as certainly that trunk rings will tell you the history of a tree. Upon observation, upon close observation, I was able to note that Rebecca had a multitude of scars on her legs. On the calves and the knees and the thighs and shinbones and scattered scattered everywhere. And some looked like deep abrasions and some looked like punctures and some looked like cuts and a few looked like burns. So many many scars. Some that she would obviously carry for her entire life and some that seemed quite new and that were still angry red and that still might just simply fade away from her



flesh. What do all these scars mean? I think I know. I have my theories, I have my thoughts. If you think that you know then call me sometime and we will compare our notes and be quite smug about things. I then ran my hands all over these scars, noting them, cataloging them. Each has a little story... a little painful memory about objects that were shiny or hot and which kept a bit of her flesh and blood when she left them behind. Much like her men I suppose. I wanted to know the stories behind each and every one of her scars but I did not even ask. Rebecca was the most secretive woman that I ever knew. It was foolish. Her mistrust was not only a shield to her but from her as well. And nothing of her was allowed to filter through the shield. She knew my life, my memories, my lusts, my ambitions, my likes, my dreams, my dislikes and all of the incidents that created these things. In turn I know her name. Little more. Some inconsequential things. She would NEVER share such a personal thing as the origin of a scar. I continue my caresses... excuse me... my massages. And after a time I mention to her idly that she has a lot of scars on her legs. She reacts with violence. Bucking her legs so that I may not see them. Twisting and turning. Don't look at them. DON'T LOOK AT THEM! After a short time she quiets down but I am still not able to massage her legs for quite some time afterwards. Instead I concentrate on her feet. Rubbing them. Caressing them. Working on the toes and on where the bones take their damage from years of walking on the hard surfaces and bearing all the soft weight. She has built up a thick layer of calluses on her feet from going barefoot all of the time. So much so that I wonder if the bottom of her feet can even feel what I am doing to them. It seems sad to me to cover up all of this living feeling flesh with layer upon layer of dead skin. To this she points out that she can walk anywhere now, she does not need shoes. She is well protected now that her feet are strong. I nod to this as if to give my assent. I have no wish to open an argument. I simply return to giving her a silent massage and I do not speak of the years as a child jogging barefoot on gravel roads. I don't tell her that my feet are tender to the touch but can walk on glass now simply because I have no use for such pain as a such simply do not allow it to exist within me. I do not tell her about that at all. And I most certainly do not tell her how sad I find it, that the only kind of strength that she can envision... is a callus.

A simple ending here. You know that feeling that you have when everything is working just right and it is all fitting in just the proper way? The just perfect feeling. Maybe like the emotion you experience just after sex with the one that you love and you are about to fall asleep in their arms and just before you drift off you look at their faces and you KNOW that at and in that instant everything is right. Everything is TRUE. Now please remember that feeling.

Rebecca and I talking on the phone and it was not a bad conversation at all. There was as much laughter as tension. I do not remember what we were actually talking about, but it was not a bad conversation. I can remember that. And when it is over and as we are hanging up I say "good-bye" and I get a sudden and complete rush of THAT FEELING. Did you remember that feeling? That feeling where everything seems right and true? I got that feeling then. And it was triggered by saying "good-bye" to Rebecca. So you figure that out.

Rebecca and I in the last conversation that we ever had. Me and her. Her and I. Just out in front of her house where she recently moved. The house which is only a block from where I live. Her and her beat-up bike. Me and my beat-up portfolio. Me listening as she goes on and on about how one night last week she got really very mad at me and she stalked out of her house and stamped over to mine and she banged and banged on my door and I was not home and THAT was making her madder and so she was just beating on my door and there was nobody there that would let her in so that she could in some way communicate her anger. And what I said to her then was "I was in Chicago last week." But thinking of all the shit-ass mental games that she played with me... thinking of those... what I wanted to say was "Well Rebecca... now you know how it feels."

Rebecca and I mad at each other. Just about to end any connection between us. Both of us drained and devoid of everything that we had and of everything that we were. Rebecca and I mad at each other in our last conversation and just about to walk away from each other without looking back at all. Two people that once enjoyed, just for a brief time, simply laying in each other's arms and running our hands through each other's hair. And now I'm looking in her eyes and I know myself to be at most a half dozen sentences away from never talking to her again. We say those sentences. And it's time to go now. At that moment my anger... no... my weariness breaks and I say "Rebecca... hold it." and she turns to me and I embrace her fiercely. She embraces me back. Quite unexpectedly as fiercely as I do her. There is a timeless instant as her bike tips over onto the sidewalk. She has her face against my neck and it is the single and very solitary time that I can remember her breath against me. "Rebecca" I say "I really and truly do care about you and I'm sorry that everything turned to shit." My voice cracks. Her embrace tightens briefly, then relaxes completely and as we begin to walk away she says "It's not as if I don't care about you." Her voice. It cracks a bit too. I tell her "I know that you do." and then we walk away. But I didn't know that. Not at all. And it's too late for it to make a difference now. So, as I said... we simply walk away. It strikes me later that for all these declarations of caring, I still don't look back. She probably didn't either.

Well... these are but four of the endings which Rebecca and I had. Simple ones. Blatant ones. There were certainly hundreds more that were obvious even to me. And I'm not very good at those things. A little caught in the past perhaps. Webbed so deeply within the memories of all the good times that I don't recognize that all of the good times are now memories. I'm going to be older soon though. I know this to be true because it happens every day. And with every day that I age my outlook on endings becomes that much more clearer. Once I believed that I should spend years struggling with all of the fat little endings until they become skinny little endings and then at last even these skinny little endings dry up and blow away so that they are not even endings anymore at all. But now it seems that each day takes a little bit of that willingness to struggle out of me. So now these days when I am faced with what seems to be nothing but a large and incomprehensible mess... these days I just choose what seems to be a soft and comfortable spot. And I quit.



TOOL & DIE

AN INTERVIEW WITH TOOL & DIE BY IN

Valerio with Ann Franklin

The live show is great. I have a piece of 8-track shrapnel souvenir - they break records, 8-tracks, and video on stage and amplify it - intense visually, KAOS -

IN- Ok, So, where did you guys get started?

Dave Serrazin Minneapolis.

Laughter

Perry Ehrmann- You think so?

IN- How long ago?

D- T&D started a year and a half ago.

John DeSalvo -It's been that long?

D- It came out of our frustration on Body parts, playing like normal Minneapolis music -which is really boring - so I decided to approach David and try something new and groovy - and I didn't even know the guy - I just new him from King Kong - and said let's get together. He'd seen my first band.

IN- What was that name?

D- King Kong. I was in another band at the time - but it's a band I'm still in, actually - and I was frustrated with that band at the time and so I was ripe for a new project, something a little bit more commercial- something that could stand a chance at getting somewhere. We needed to look for a drummer.

P- We put an ad out. Our first drummer was all we wanted- he was a graphic artist plus he had a sampler and stuff. Originally we were planning on using a tape or a computer live, but once we got a drummer who a decent kick, the sampler and pads and so on, we realized we could do it. We realized we could do it live, and so we started trying to do it all live, and that worked out okay. We never did a taped gig or anything. We always did live and then that drummer didn't like to tour.

D- He was a family man.

Anne- Did he have any children?

D- Kids, yeah, I hate that. So in comes John.

IN- How long has it been since John has been with you?

D- Last June -the show at Williams, wherever that was -Maine.

IN- So how'd you hook up with them?

P- He wrote nasty notes on the door.

J- Well see, in my other band we had the same practice space and I would be sitting outside the door going -"WHAT THE FUCK IS THAT SHIT?!!!" I'd sit there listening and go "That's really cool!" and so I put a note on the door. *Mock nerd voice* "I'm really interested in what you guys are doing and they'd blow it off.

D- Yeah . We thought he was a freak.

Laughter

P - He is, look at him .

Anne - So what does the band that you dropped think of you?

J- I haven't dropped any band.

D- He's a band slut.

IN - So you're still in the original band you were in when you joined.

J- Yes - both of them.

Anne - So you're a band slut.

J - That's it! I prefer "chameleon," you know.

Laughter

J- No, each band fulfills a certain thing. A friend of mine called me going, "There's an ad in city pages," which is like the local paper that has music stuff in it. "There's an ad for Tool & Die looking for a percussionist." It was like, I'm on it.

David reaches over and picks up the Big Game Hunter CD compilation of Minneapolis Techno/Industrial Bands.

IN - What's your other band?

D - Savage Oral Hothead, it's on this disk.

IN - What's that disk?

D - My other band has two songs on here.

IN - So what kinda music does Savage Oral Hothead do?

D - That's kinda the one that doesn't fit in there. Lee Drouber is on bass guitar. So it's, you know industrial and traditional like, Test

Department, a little more like Nine Inch Nails.

Anne - Have you thought of relocating?

D - Chicago.

J - Chicago.

P - Where else? That's all right, you

want an address too? 1618 School...

IN - Are you planning on moving to Chicago soon?

D - Not necessarily, but if we get set, looking kinda hurt now but it's the there are other labels looking at you money. He wants to do a live cut too, right now. John has two other bands. Which is real cool but we have to wait have another band. They're both lucrative for us.

J - Right.

D - But we've got Chicago -there's been IN - Do you have a recorder? somebody interested in us at Cargo. P - We tried it last time. But it

going to put out a six song demo soon. We're thinking of pressing a twelve inch, if that ever comes through. It's which, God knows when that might be. If we could ever record DAT...



They want to put us on a compilation. fucked up.

IN - Is that theft? It Movescompilation? IN - Who's idea was it to put barbed wire around your drum set with a fence?

D - Or it's one that's got two or three J - That was my idea. This artist with this guy Chase. He called me friend of mine got it together. They personally and wants some stuff for originally wanted me to use the real that

drums to give the crowd the impression IN - Yeah, he's great. they're real drums. Most people, they

T&D- Yeah, I think that's what might happen. He said he could book us on a whole west coast tour so once we kind of hook up with that, get out there. I time in Minneapolis for a guess right now we're real hungry for while because we didn't want it. We also want to be smart. We don't to be seen as a techno want to sign on with like Poly or some thing. You get stereotyped stupid thing that's going to drop you. immediately. We thought as long IN - Right, so Fanatic was your last demo out?

D - No, we have, ah, yeah the demo is kind of look like a regular rock somewhere kind of using the intro. We band. SO I tried it, and it have six songs recorded for one. We're sucked, so I said fuck it. It

was trouble, tripping over everything. that would only be the bass line. And this guy and I came up with the fence idea. But it's barbwire. IN- So do you guys plan on expanding on that if you guys make it bigger? You know, do a Ministry thing and do the whole stage?

P - Well, no, it would have to be something new, that no one's done. We were thinking of hanging upside down from the ceiling and be crucified. Its so easy for bands in our vein to try to kind of go till they kick us off, and be like Skinny Puppy or Ministry. IN - Kind of like these guys? (Motion- ing toward the opening band) P - Well no, not bad or anything, but it's like so many things have been done, and me and Dave talk about what's sway. Yeah I mean, cause some people are new and different and what's happened. probably bugged by the fact that we So many things haven't been done, and don't sound like our recording or you know there's no point doing what other bands are doing. Industrial is say we sound a lot better live than on one of the most free forms of music. I tape too. Some people don't like the mean, you throw any sounds in and it's computer perfection of the tapes, and like, why play that? Why try to sound like someone else?

IN- So what is your definition of Industrial?

P- I'd say using a lot of machine-like sounds - that's how I've defined it.

D- Dance beat or noise beat - machine-like - I suppose like Test Department sounds, just using machinery. Like using discarded industrial waste kinda things. I came up with the best one - "The Beat of the Factory is the rhythm of Sex."

Laughter

D - A humble withdraw for sure - it's also real important that people dance to the music and not just zone out and drug out.

P - Right. I don't really mind terms that much. I don't like being called industrial, but I don't mind being called techno either. It's like I don't care what people call us. I don't really like the fact that a lot of people who are into industrial say, "That's techno and its crap, yagh!" You know, who cares, it's all so similar sometimes. That is why techno and industrial sometimes cross.

IN - You don't do a lot of taping, you do most of your own stuff live right, live tape loops, you know?

D - No. Live, we do everything. I mean, the longest things I just trigger, maybe every other four measures for support, you know every four minutes

IN - So that gives you a lot more spontaneity with your show. D - Yeah, if people are really digging a tune, we can carry it out for two more minutes.

IN - Your audience is pretty much controlling what you do?

D - To a certain extent, yeah. Especially the last couple of tunes, when we are nearing the end of a set. We can

some times we do, and some songs are never the same twice, which is really cool. There can be a lot of problems,

and sometimes it can turn out jamming too. I mean that's why we do it that done, and me and Dave talk about what's sway. Yeah I mean, cause some people are

new and different and what's happened. probably bugged by the fact that we So many things haven't been done, and don't sound like our recording or

you know there's no point doing what other bands are doing. Industrial is say we sound a lot better live than on one of the most free forms of music. I tape too. Some people don't like the mean, you throw any sounds in and it's computer perfection of the tapes, and like, why play that? Why try to sound like someone else?

IN - So what does your graphics?

D - Our first drummer. He was a professional graphic artist. He still does them. Yeah, he did them for the CD too.

He did our banners, the ones that are out there too. We still have those, they are great. For our next demo, we'll probably get him to do them too, cuz w

things. I came up with the best one - It's real simple & clean. *

IN - What's he doing?

D - He's in a band, DADA Legion, that's on the CD. Yeah, they're a great band.

They're just a two-piece. They do it all live, too. Once he got to doing it the way he was doing it in Tool &

Die, he couldn't stop doing it that way. Now he does it with a keyboard player and they're really great.

IN - I heard you had some contact with Chem Lab. Who Did that?

P - My sister's in a band, False Prophets, in New York, which is a punk band. She hooked me up with them and

just got his number. Sent him the stuff and he liked it. I talked to him and he's into it, and he gave us the usual

"Just keep sending me your stuff" kind of thing, but he was positive. He said if we get out there, just to call him up. You know, place to crash. He'll

help us with booking, things like that. IN - Do you plan on doing any touring

with them?

D - We'd like to.

IN - What bands do you plan on touring with?

D - Well - whatever we can. We haven't got any invites yet. You know, bands come to Minneapolis, like Alien Sex

Fiend and all the ones that are touring, and we'll warm up first for them. We've heard Skinny Puppy wants a

different kind of band to warm up for them, like a rapper.

IN - How'd you get to warm up for bands like Alien Sex Fiend?

D - You have to party with the right people. You just have to know the right agent or the right club. Usually, the club lines up the show.

IN - So the club lines up the bands?

D - Yeah, generally.

Anne - So what acts have you opened up for?

TD - Well, Alien Sex Fiend, Front Line Assembly. We did a Meat Beat, Consolidated to sit back and just play. A lot of dated kind of thing.

Anne - How was it opening up for bands like that?

IN - How does the Audience take you?

D - Well, Front Line, we had bad problems, MIDI problems, but people

liked it anyway, which was kind of funny cause it was the worst we'd ever been. But Alien Sex Fiend was okay.

They generally liked us, as much as they ever do. You see, right now, in

Minneapolis, we're at the headlining

point. We have a larger under-age crowd down there in Tulsa, and they liked us

like here (Davenport, Iowa), so since so much they're gonna bring us back and we're headlining there and in other cities, we're at the point of attract-

there. He was really praising us - you know - every place we play we get really

good response. It's just that we don't have a manager. That's a problem. I've

D - Don't know, we were trying to come up with a name.

P - Once I was driving in my truckster from one particular part of Minnesota

to another and there's a lot of tool & die type factories or whatever.

Anne - Like snap on tools?

D - So I just saw it driving on the road. Once I came back and said how about this, and we said, yeah, great.

P - Yeah, as soon as he mentioned it, I

Laughter

Was like yeah great, that will do.

Plus I really liked the review you did.

IN - So do you know if there's a record coming out?

D - Ah, not for sure, no - there'll be a

IN - Another demo tape?

D - This'll be like six songs.

Anne - Is this the band you guys wanna have take off over your other bands....

D - Oh no! - I mean yeah ha - mmmm -

Anne - Five years from now, where do you guys want to be?

D - Um, well, you know - tour buses - you know, major label champagne fountains.

Anne - Do you? What kind of production, do you want a big record label or what?

D - Yeah - definitely, I mean we'd take a defiant decent independent. You know, but a major'd be great. I swear, touring a lot...

P - Yeah, but I think that's one of the biggest downfalls of bands that play our kind of music. You may see them once in a year, like Consolidated or

Meat Beat or something, but we want to be touring a lot because we want to get

TD - Well, Alien Sex Fiend, Front Line Assembly. We did a Meat Beat, Consolidated to sit back and just play. A lot of bands don't like to tour. We're really

into touring. Coming all the way down to all these guys at Davenport for one fucking show.

Laughter

Anne - Have you thought of touring - like a major tour, like the entire United States - I mean, do you ever get out to the Midwest?

D - We tried. We went down to Tulsa. They really liked us down in Tulsa. We

Minneapolis, we're at the headlining point. We have a larger under-age crowd down there in Tulsa, and they liked us like here (Davenport, Iowa), so since so much they're gonna bring us back and we're headlining there and in other cities, we're at the point of attract-

there. He was really praising us - you know - every place we play we get really

good response. It's just that we don't have a manager. That's a problem. I've

D - Don't know, we were trying to come up with a name.

P - Once I was driving in my truckster from one particular part of Minnesota to another and there's a lot of tool & die type factories or whatever.

Anne - Like snap on tools?

D - So I just saw it driving on the road. Once I came back and said how about this, and we said, yeah, great.

P - Yeah, as soon as he mentioned it, I

Laughter

Was like yeah great, that will do.

Plus I really liked the review you did.

IN - So do you know if there's a record coming out?

D - Ah, not for sure, no - there'll be a



DIGITAL UNDERGROUND

Alternative Music
at Alternative Prices

Specializing in Industrial,
Electro/Techno,
Hard to find Imports

Outstanding Selection
Exclusively CDs

For Catalog write to
Digital Underground
526 South 5th St.
Philadelphia, PA 19147
or call (215) 925-5324

NOW IN STOCK: Noise Unit, Leaetherstrip, Klute,
Electro-Assassin, Muslimgauze, Terror Against Terror,
Non-Aggression Pact & SNOG.

DIN

Fantastic Planet

'Din sounds like something Kraftwerk would come up with if they produced new material instead of remixing old songs' - GPC Magazine

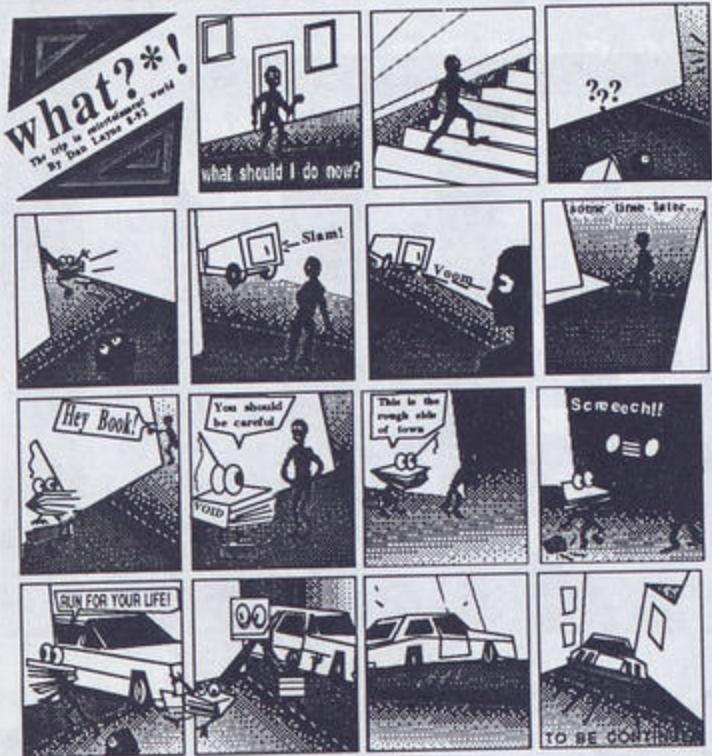
'Din has arrived. This style of electronic techno dance just won't get any better than this ! '

- For Crying Out Loud Electrozine

10 track compact disc \$17 cassette \$10 post-paid
from DOUNentertainment Inc. • 2 Bloor St. West
Suite 100-159 • Toronto • Ont. • Canada • M4W 3E2

Tel: 416.533.7887 • Fax: 416.533.0549

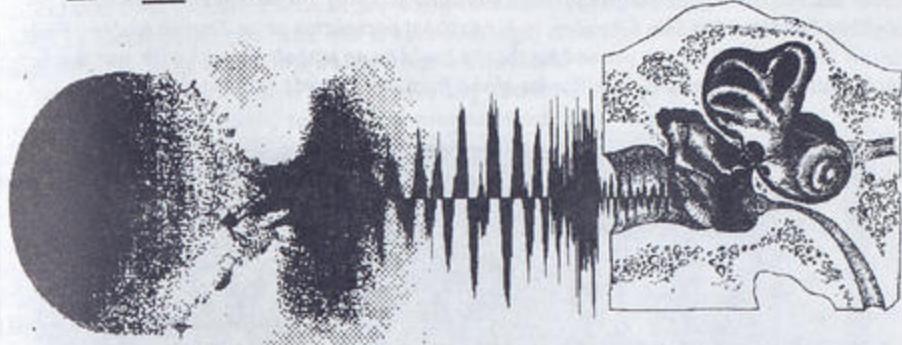
Send for the free mail order catalogue of new media!



VAMPIRE ARCHIVES, co
Jule Ghoul, 2926 W.
Leland Ave., Chicago, IL.
60625-3716, is your #1
source for keeping up with
vampire news. For
information, please send
SASE. We're the news-
letter you can sink your
fangs into!



21ST CIRCUITRY RECORDS



**...the sound of
things to come...**

XORCIST - "Damned Souls" CD .21C.CD01.

Cyberindustrial Mayhem!

"Musically, sole member - Peter Stone pushes his Atari sequencer to dynamic levels, with the direct to digital sound especially good." - WARD Music Monthly

"Industrial with a huge sound and solid vocals and samples." - ROCKPOOL

MUTE ANGST ENVY - "Archetype / Trust" CD .21C.CD02.

Angsty, raging, ethereal, neo-gothic, with crystalline brooding melodies

"Laden with atmosphere, drama, and unusual strong musical direction." - BAM

ORDERING INFO (CD's Only):

In U.S. and Canada, send \$12 (ppd) money order or check, rest of world send \$14 (ppd) U.S. dollars money order, registered cash or check on U.S. bank. Make all checks and money orders out to:

21st Circuitry Records - 396 Waller Street - San Francisco, CA 94117 - U.S.A.

* Allow one week for processing, two weeks for processing checks *

CONTROLLED BLEEDING

INTERVIEW With Paul Lemos of Controlled Bleeding . . .

Interview by John Lyons

This interview with Paul Lemos was a genuine pleasure; a man with strong opinions, Lemos' interests swing pendulously from Controlled Bleeding's schizophrenic personality, to *Joined At The Head*, to *Skin Chamber*, to his daylight occupation as an English teacher. While friendly on the phone, Lemos warned me that he could be an asshole to work with, and that he felt that his fellow musicians put up with a lot of shit from him...I can't help but doubt that.



IN: AAAahhh — there — the tape's rolling. Now we're all on the record and official-like.

PL: Alright, well I got your last issue, and I thought it was real nice, really nicely done.

IN: Great! Yeah, actually Paul has some rather big plans for the next issue; it's going to be abridged and rather — uh — book-like. It's gonna have a couple of color photos and — it sound really promising.

PL: Excellent, well it's gonna be expensive, huh?

IN: Yeah, I didn't really ask him how much he was gonna blow on this, but the publisher we're working through is pretty fair with us.

PL: Great. So how've the last couple done? Have they made a profit?

IN: Y'know, I think he said he's making enough to turn a very minor profit right now, and as long as he can keep the production budget, he's really happy about doing this.

PL: That's great, y'know, it must be hard, doing an independent 'zine like that,

and getting distribution and stuff for it.

IN: He seems to have hit the right nails on the heads, seems to be getting the right people working with him to get it together...

PL: Your school closed?

IN: Right now the University's on interim...

PL: Yeah, it must be tough to find time and all to just put things together.

IN: Yeah, a lot of times we're going seat of the pants production, going down to the wire, trying to make our publisher's deadline... [brief pause] well, I have a few questions for you, which, I'm told, is what one does in an interview. The first pertains more to you than to the band. Are you still teaching English?

PL: Oh yeah, sure. I've been doing that for a long time; I'm still at it.

IN: Where do you teach?

PL: I teach at a Catholic school on Long Island. I really like it — It provides a sense of balance. It teaches me a lot of things, actually, so I think it's really important to help keep life somewhat balanced.

IN: Yeah, I can understand that; I actually teach Creative Writing at a small community college here, too — Just one section, but I understand what you mean by it's giving you a sense of balance.

PL: Yeah, I think I would lose interest in musical pursuit if I didn't have to really force myself to use the time that I have to do it; it's having to budget yourself so rigidly that makes you hungry to do it creatively —

IN: yeah...

PL: I find it works for me that way...

IN: That's cool; I read somewhere some of your observation about how much harder and crueler society has gotten; how do you think this affects today's youth?

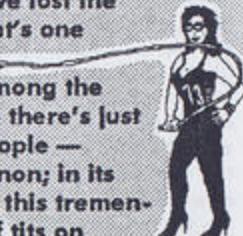
PL: Well, I mean, I just think that everything becomes mundane; nothing's shocking. Y'know, kids carrying guns, y'know — It's not shocking, it's just expectation. A lot of the kids I teach, their friend are carrying pieces — kids 14, 15 years old and younger, kids in suburban neighborhoods who end up getting stabbed because of some gang fucking dispute — things like this just don't become shocking, and when nothing is upsetting and everything's mundane you've got a dangerous environment, and I think that's what's been happening more and more. I think television and the media overall are very much responsible because there's just been such a desensitizing of the culture of children —

IN: I'd agree...

PL: I was exposed to a lot of fucked up things in my youth, but not anything compared to kids growing up now — I mean access to video, access to other kinds of really violent images they can see. I know kids literally, y'know, 7, 8, 9, 10 years old who've seen *Faces Of Death*, seen it with their brothers and sisters, and just that kind of stimulus at that age, and just seeing it year after year, just seeing the numbers of killings on television every night, the level of violence in inner cities. The news is just so fucking morbid. I just think the whole thing has allowed children to develop so that they've lost the sensitivity to life and experience and — fuck — I mean that's one reason.

IN: When you look at some of the most popular movies among the kids, you find *Terminator* and *Robocop* type things, where there's just a constant barrage of guns, gunfire, blood flyin' out of people —

PL: I always think that it's more of an American phenomenon; in its puritan beginnings, I mean this incredible morbidity, and this tremendous sexual repression — I mean, you'll never see a set of jits on regular television, you'll never see two people fucking on regular



television, but you can see the most ghastly shit — and the level of violence on all the networks has increased so intensely to keep up with cable. Where before they wouldn't have shown the bodies, you see the blood, you see the gore, you see the stabbing...

IN: Right...

PL: I just think that the whole idea of sex and sex being equated with death and misogyny and so forth, it's just created a very warped mindset.

IN: Yeah, I'd have to agree. Do you think that this level of desensitizing violence reflects that at all?

PL: Well, I think that music and art through the ages have always been a sort of barometer of social conditions. I think that artists, writers and film makers are always kind of representing social change, almost unconsciously, so I think that our music has been very much a product of the environment from which it comes. I think that also, some of the music is much more vicious than others; there are definitely two different sides to what we've been doing.

IN: Definitely. Do you think that bands who take this to the extreme, in their live shows and their videos and so forth are more contributing or reacting to the problem.

PL: It's hard to say — I know with myself with something like Skin Chamber, it was just very, very dark; to me Skin Chamber is just unleashing these poisons that just kind of build in your daily experience, and instead of hammering someone's head in, you try and channel it creatively; I mean, that's what we do, that's why we began doing music in the first place; as a kind of release. For me it's a reaction. I'm not really into marketing myself in any sensational way to gain a profit, and I think with some artists it's the same. With some artists, especially metal artists and grind-core artists I think there's just a lot of sensationalism, a lot of violence for the sake of violence. Again, I'm really no one to say...

IN: Who all worked on the Skin Chamber project with you?

PL: That was just Chris and myself; we began Skin Chamber after we had left Wax Trax; Controlled Bleeding, as a group, took about an eleven or twelve month break; it developed during that time. Chris and I have always had a volatile relationship, and the music we work on is always very toxic. We didn't want to make it Controlled Bleeding because it was so fucking far apart from Controlled Bleeding. That's what we've always done; as varied as our records have been, they've always been Controlled Bleeding. We felt we had to separate it.

IN: You guys put out the Joined At The Head EP; was that the only thing you guys released under that name?

PL: Yeah, it wasn't really intended to be a one off, but at the time, Wax Trax was in such desperate straits, it just came out, and there was nothing behind it, and so a record wasn't really possible at that time.

IN: Do you think you'll be doing more as JATH?

PL: No, I mean JATH was really Controlled Bleeding, it was the same thing, a bit more aggressive, but it was the same thing under a different guise. We realized later that JATH wasn't really very different; we had thought that it was a different kind of sound, but it was so similar to Controlled Bleeding that it's just been kind of absorbed into it.

IN: I was going to ask if you played the JATH stuff live, but you guys don't do very many live shows, do you?

PL: We've played a lot in Europe. We've played just a bit in New York, Boston, hopefully we'll be touring this Summer — yeah we do do the JATH stuff when we play live. Absolutely, in fact two of the songs have been remixed, one re-recorded, for the new record.

IN: Was that the JATH remix on Golgotha?

PL: Right, yeah. That's in Penetration.

IN: I read in your promo pack that Al Jourgenson was a part of JATH.

PL: Well, he wasn't part of that; he wanted to produce the JATH stuff; we were talking about a follow-up to the EP, and Jim Nash had put us in touch with Alain. We had some long conversations, and we actually played with them when they came to New York, but nothing ever came of it. I didn't want it to become an Al Jourgenson side project, so we sort of backed away from it.

IN: You just released Penetration, and we also just received Golgotha. Why were they released simultaneously?

PL: To be honest with you, they weren't; Penetration is just coming out — it's slated for June 16th; Golgotha was released on Stoplot, a European label, so it's probably just

starting to trickle over to the US. The Golgotha thing was a very small label project, where Penetration is a larger scale release, so I don't think that they'll interfere with each other.

IN: Why has it been necessary for Controlled Bleeding to operate with such separate, distinct faces, sometimes even with different label for the different styles represented?

PL: We've dealt with a lot of labels, and we still deal with a lot of labels; Controlled Bleeding is signed exclusively to Road Runner/Third Mind, but we're still doing a lot of different projects under my name, under the name Blind Embrace, experimental things. We've done so many different types of music because I think like so many individuals, we're not in the same mindset all the time, and these different musics represent different sides of us and our emotional make-up. The music that we've done — yes, it's always really personal music, and it reflects the tone of life at a given point. For instance, stuff like Golgotha and Music from Scorching Grounds were very somber records, and they were done at very difficult times for me, whereas the recordings for Penetration and Trudge, they were more stable periods. They kind of allowed for a little more uplifting rhythm and melody. It's just different sides to our interests. As far as labels, certain labels are appropriate to really experimental stuff, and certain labels are appropriate for other music that we want to release. Because we work in such different realms, we have to deal with different outlets for it.

IN: I've heard your music described as Industrial, and Ambient Industrial; are these descriptions fitting, and are you comfortable with them?

PL: I don't really think too much about categorization of the music — back in '83, '84 I thought that the term "Industrial Music" had some relevance; I thought that it captured a sort of sense of the aesthetic. Kind of an observation of the underbelly of society, kind of this rotting, technological thing that we've developed for ourselves, but over time, as it's become dance music, as it's become popularized, I really don't know what the fuck "Industrial Music" is — it's a meaningless genre to me. I still think Industrial Music on an underground level, groups like PGR, wound... I still think it's what it was, and there're still a lot of artists operating in a pure state. But some of the things we've done, like Penetration and Trudge... I don't think they're Industrial records, I just think they're records — just songs, just modern songs, whatever genre they might be, whether it's body music, whether it's Industrial music — I don't care what it's called.

IN: Cool. I read that a little while back you were considering touring with Skinny Puppy; are you considering any future plans along those lines?

PL: We've been talking about touring in July, now I don't know if this tour is going to get off the ground, because the agency in San Francisco that was kind of working with us really fucked up and told us too late that they just weren't in any kind of shape to get it together, so what we have to do is start from scratch now for July. I'm sure we'll be playing some dates in July, but as to the number of dates and how far across the country we'll go is questionable at this point. When we were gonna tour with Skinny Puppy, that was some years ago. They had been buying our records, and Cevin and I had become friends, and so they asked us to come on the tour for Cleanse, Fold and Manipulate, actually the tour Nine Inch Nails did with them; at the time we just didn't have our shit together enough to go out and do it.

IN: I see...

PL: It would have been a drastic error; I'm glad we didn't.

IN: [laughs]... because you weren't ready for the tour?

PL: Yeah, and they're such a theatrical group, it really doesn't blend with what we do. It's too opposite.

IN: Your live shows have more of the music and less of the theatrics?

PL: Oh absolutely, there's very little theatrics. I mean, it's very physical, what we do live is very rough, at points almost garagey, you might say, a pretty organic show, we're not relying on sequencers and machinery, you know, it's pretty driving and forceful.

IN: I see — I hope to see you guys live some time; that's really all I have to ask you today; thanks a lot for the interview!

PL: Okay, good luck, now.

Sonic Reviews



BLOK 57 - BLOK 57 CD (ZOTH OMMOG GERMANY)

Dirk Ivens of *THE KLINIK* and Guy Van Mieghem of *VOMITO NEGRO* join forces to produce some of the most versatile industrial since *DIVE* by Ivens. If you like either members' past history, this CD is for you. The vocals range from treated to growling. There is a *KMFDM* feel about *BLOK 57*, minus any funk/groove and guitar. The band samples *CARTER USM* and *KLUTE*, and mixes the styles to produce an ear bleeding party. There is something on this CD that everyone will find intoxicating, I find myself reaching for it often; my god, is it a drug? [Laciak]

Batz Without Flesh - *This Liquid* (N. T. S. Productions) CD

Delaware is not notorious for its industrial scene, but several rising techno-mashers have appeared from there in recent years, perhaps the most noteworthy of which is Batz Without Flesh. Their name sounds like some vague horror film reference, and their music follows suit; much of it would sound perfect as a background for some low-budget, high-gore factor horror flick.

Claude Willey, Uncle Pervy and Ock Ruin comprise the current manifestation of BWF, an industrial band that has the distinction of existing for some other purpose than for providing an excuse for trendy kids to dance. A lot of it is danceable, but it's slow and artful enough that you won't feel guilty not dancing to it. Distributed by Nailed To Sound Productions, a record company created by Willey primarily as a vehicle for his own material (Al Jourgensen, eat your heart out), *This Liquid* resonates with ferocity and angst without a 125 bpm backbeat. Willey's vocals are the main attraction, a chip off the Douglas McCarthy block with a rougher edge and a wicked screech, and often there isn't much else; most of the songs feature sparse arrangements of percussion and a simple bass line augmented by various other sounds, particularly on "Six Finger Jake" and "On Edge." "Bossmansam" emulates the dancier sounds of Nitzer Ebb, with an intensity that band seldom reaches, while "Load" and "Son of Quiver" are unnerving servings of noise and power. Sampling is one of the Batz' strongest points, as evidenced by some of the most original sample manipulations since Skinny Puppy's *Cleanse*, *Fold* and *Manipulate*, especially on "Six Finger Jake" and "Greasy." They seem to have a penchant for long songs, as most of these drag on a bit too long, but their originality makes it worthwhile to sit through them. If urban anxiety and paranoia are your kind of thing, *This Liquid* may be as well. [Paul Ferguson] N.T.S. / 742 Paper Mill Road / Newark, DE 19711

Smersh—Dislocation/Marzipan Narcolepsy (Atlas King) 45

Well, this is the first I have ever heard of this band called Smersh but by looking at the catalog from their label Atlas King, it seems as though they have been quite busy with 28 cassette releases and a few more records. This is quite a moving song. Dislocation has a grinding techno underbeat with a voice comparable to that of Gibby from Butthole Surfers meets the God Bullies. This is quite catchy and I plan on investigating other projects by Smersh. The B side Marzipan Narcolepsy is a more non-techno body music song. This is also quite catchy. The same psychotic voice is now singing what sounds to be army marching chants. This is a quite amusing and moving project worth

checking out. [Mercy]

Atlas King /337 William St./Piscataway, NJ 08854

Controlled Bleeding - Penetration- Roadrunner /ThirdMind

This is a Futurists dream-to-tal industro you can live to-dance to! Thundering bass roots sound/music/fuzz fills, enough familiarity to what else is going on in the industro scene. A true sign is the kinds of samples used; percussion, placement, and rhythms, but through creative know-how or just blind luck they have a unique sound. The vocals are treated but have enough variety to be fully appreciated. The track *Playing in Fire* has an compelling metal/harpsichord fill. I'd like to see more of this, a new direction for industrial composers to evolve from. Too bad the section is less than a minute long. Track 9 is a total sonic sound bath- the jacket says it's live. The 10th track is unusual in it's composition of "soft" sounds to create the piece. Soft but still driving. Buy or steal this CD. [KAOS]



Dark Engines (Demo) P.O. Box 8781, Trenton NJ 08650 (609)396-3608

This one man band started off with a Cyberpunk fuction 'zine called *Hardware* but he's now exploring the musical side of the cyberculture. Though this three-song, self-titled demo is a touch bare and overdramatic, he tries to stay true to his "moody" intent in songs like "Blackheart," a Front Line Assembly-influenced tune with a twist on the "Love Stinks" theme. [Traub]

C. Schulz 4 film ton (Extreme) CD

Schulz's 4.film ton, on Extreme records, is a fairly experimental work. "Platz Part 1" utilizes piano, percussion, foot falls and (of course) a synth in the background. This is cool mood music, grabbing traditional orchestra works by the ears and tossing them aside. Schulz's innovative composition skills make this perfect stormy night music. It is methodical and dark, at once relaxing and vaguely disturbing. This LP would go well with any "Twin Peaks" episode. Strains of human voices in the music's backdrop, waves crashing against a shoreline, seagulls... the list goes on for this wondrous work. [JL]

Contagion - *Contaminant PCB* (World Domination/Capitol) CD

Industrial music has come a long way since the heyday of Throbbing Gristle and Einstuerzende Neubauten, though it certainly hasn't been a completely positive change. The growing accessibility of the genre has helped bands like Skinny Puppy and Front Line



Assembly gain wide acceptance, but that acceptance, sadly enough, caught the eye of the music mainstream. Big, deconstructed dollar signs are what it saw. Now everyone from Prong to Machines of Loving Grace is called industrial, and SPIN practically christened Trent Reznor the leader of this "new" idea called industrial music. The field is fast becoming as much of a commodity as Bon Jovi.

Fortunately, not all of the side effects of the change are bad. NIN's popularity has helped open doors for a lot of talented bands, and Contagion is a perfect example. This high-powered industrial quartet

invites comparison to Nitzer Ebb, Die Warzau, Manufacture and other cyberdance purveyors, and while there is nothing here that is terribly groundbreaking, these guys are very good at what they do. Combine heavy electronic sequences, weird samples, powerful vocals and the psycho-futuristic artwork of Steven R. Gilmore, and you get *Contaminant PCB*. Prepare to be infected.



The standout tracks are "We Believe," an aggressively agnostic tune, "Who Are You," a noisy and highly danceable song beginning with an unsettling collage of alien squeals, and the appropriately-titled "Aggress," whose sampled chorus screams, "Fuck You!" The others are excellent as well, though "Ingest" steers a bit too close to Nitzer Ebb territory and "Scratch" could have been a Die Warzau song before that band got all funky. The first seven tracks are original songs, the next five are remixes, and the last track, "Contagion Seven," is an interesting atmospheric noise piece. *Contaminant PCB* is very well-produced, and is one of the most consistent industrial efforts I've heard. They may be a bit too accessible at times, but they impress me more than Front 242 or Front Line Assembly ever did. And unlike many of their colleagues, these guys can actually sing. This may not appeal to some hard-core industrial fans, but for anyone else, Contagion is just too good to be overlooked. [Paul Ferguson]

Ebbinghouse- 12" (Inquiry Records) 7510 Sunset Blvd #1424, Hollywood, CA90046

Self described Industrial Gothic pop. Ebbinghouse present pop in the guise of Gothic industro/ cliche standards. In other words, if you still like The Cure you won't feel cheated. You may even sing along - but in these days of industrial anyone can spring for a sampler, a rack of affects and play tortured artist and go do MTV videos. But these guys say they are pop. On their press release, they also make a play for those raving techno heads. They claim to be the Depressed, I mean the Depeche Mode of the 90's. Where does that fit into your interpretation of Industrial? Formula-ites. This music has the soul of a Casio Demo Track. [KAOS]

Haunted Reason - Dead Resurrect Cassette (Vomit)

Dark industrial from that lower realm inhabited by Vampire Rodents and "self-professed" satanic band Electric Hellfire Club. I wonder what would happen to those born-again anti-abortionists if one of their protests was avidly assaulted with Haunted Reason. Young punks who've got nothing better to do. Choruses of "Society fucks you," chants and cries of distraught souls, apoplectic doom tracks and varied sampling create driving musick, sick of a modern world gone wrong. Does negative + negative = positive? [KAOS]

Vomit Records, P.O. Box 701, Omaha, Nebraska 68101-0701

Vomito Negro—Wake Up (Antler Subway) CD



This is Vomito Negro's second release on the Antler Subway label, though this is not close to just being the second release having three other albums dating back to 1985. Vomito Negro stands for "black vomit" in Latin, which is the final phase of the disease yellow fever, where the patient throws up his putrified intestines and ultimately dies. Now imagine music to be this kind of thing. Yeah now you have the latest release "Wake Up." Definitely the most ambient electronic body music album to date. There is a heavy reliance on samples and voice machines but overall this album has real umph behind it. Best danceable tracks are "Wake up

and smell the 90's," "Touch the sky" and "Hate." Music to trance dance and absorb.

[Mercy]

Antler Subway Records / Leuvenstraat 87 / B-3200 Aarschot-Belgium
distribution: Play it again Sam / catalog available

Babyland - You Suck Crap (Flipside)

Since Chicago is generally considered the epicenter of industrial music in America, it's interesting to hear the West coast's answer to all that noisy mayhem. That answer comes in the form of Babyland, a Los Angeles-based duo that puts a very original turn on some previously-tread paths. Their debut album, *You Suck Crap*, which incorporates two earlier EPs, is a churning mass of discontent and fear. While that's not exactly virgin territory, Babyland's fusion of hardcore intensity, electronics and silly noises makes

a weird idea even weirder. Alternately bracing and amusing, these sixteen tracks are industrial music as only Californians could do it.

Smith and Dan Gatto must have been somewhat disturbed or highly creative to have come up with some of the stuff on this album. The basic framework is quasi-hardcore, with breakneck tempos and screamed vocals, but in place of the traditional thrashing guitars are various keyboard mutations, from ominous tones to bells and beeps to video game samples. They also fluctuate from thrash beats to dance to techno to God-knows-what, and all this with a straight face.

Among the best are "Mask," which features all of the above, "Smrow-Toh" ("Hot Worms" backwards), the emphatic "Logan's Run" and "Thekadont," a noise experiment that ends with several minutes of silence, followed by a sort of fascist version of the "Diff'rent Strokes" theme song. Where you can understand the lyrics, you'll find an undercurrent of pain and paranoia, lashing out at a world closing in from all sides. Grab this album if you can, or better yet, see Babyland live, as they must rival anyone in intensity. [Paul Ferguson]

Flipside / P. O. Box 60790 / Pasadena, CA 91116

Arcane Device - Diabolis Ex Machina (Korm Plastics)

Intricate sound sculptures and general noise terrorism are the focus of *Diabolis Ex Machina*, the fifth release from New York-based Arcane Device. Images of psychotic industrial machines, killer robots, the awakening of artificial consciousness and journeys into cyberspace wind throughout this dense work. Drenched in feedback and noise of all kinds, this album is 51 minutes of mechanical torture, perfect for the aural sadomasochist in your life. It is particularly noteworthy because this is noise from the old school, analog feedback and percussive manipulation, rather than some extreme envelope settings on a keyboard. Very inventive work, if you can sit through this much pure noise. [Paul Ferguson]

GLOD / untitled / (DoGday Recording)



GLOD is one odd collaboration. Their music is very cautiously produced, which is to say, everything that occurs on this nine-track CD is intentional. And that's part of the odd quality of the production. Methodical, ethereal, and entrancing, GLOD's work on this CD rivals even Controlled Bleeding's *Songs from The Scorching Grounds*, and the old Bewitched EP, *Swamp Shoot*. Really incredible work, and quite difficult to describe. Some songs blur in moodset, while the overall LP blurs from cut to cut, "NEDE," being only vaguely disturbing, while tracks such as "All Die Trying" pound out a vaguely tribal beat. [JL]

P.O. Box 34025 Detroit, MI 48234

Clock DVA—Bitstream (CDS) (Contempo)

This CD single of Bitstream contains six versions of Bitstream with all but two of them being mixed at the Anterior Digital Research station in Sheffield, England. This CDS starts off with a Kraftwerk kind of beepy beginning but soon brings an ambient techno atmosphere with a sleep chamberish voice in the background asking you to "Feel the Energy." This release also contains a catchy "Virtual Flesh" electro-move song. There are many different versions of Bitstream but there are only so many times you can listen to one song in a row. I'm getting that same feeling I got when I had to go through the CD single for "James Brown is Dead," by LA Style, with nine different mixes. [Mercy]



Digital Boy—1-2-3-acid/This Is Mutha F**ker/ (Flying/Formula)

Techno, techno, techno... what would you expect from a band with a name like Digital Boy? Well, you said it. Pure mindless techno. The "Yo put you in a trance" gets a bit old after hearing it for the 50th time but otherwise 1-2-3-acid will keep the dance floor filled. As for "This is Mutha F**ker," besides the fact the "shock value" of saying "motherfucker" there really is nothing to this song. I'm sure your more mindless dance floor-goers will move to it though, but I got sick of this when I was going to Medusa, a teen club I frequented often when young, which played a lot of house in one part. [Mercy] Flying Records, Via Raffaele Ruggiero N. 161D, 80125 Napoli (Italy).

Psuedonymphs

I hope this band would come to Iowa City. From what I can infer, Psuedonymphs is a fledgling punk band composed of three women who want to rock. That they want to rock, sums up the band. Through learning the skills it takes to keep a band together and tour and practice and promote themselves, they prove the idea that all you have to do to play an instrument is pick it up and rock out. If you keep doing it you will eventually get good. Psuedonymphs music and lyrics are full of energy comparable to the Sex Pistols except they're doing it for themselves instead of being exploited. [KAOS]

P.O. Box 6785, Mpls, MN 55406

Consolidated - *Play More Music* (Nettwerk/IRS)

The bold experiment of Consolidated continues unabated, the music industry's conscience since 1989 and the voice for militant liberals everywhere. In case anyone out there is still unaware of them, and it must be difficult, Consolidated has something to say. Mark Pistel, Adam Sherburne and Philip Steir are the ultimate musical activists, fighting sexism, racism, homophobia, violence, war, the American government, meat eating, animal oppression, the music industry, pro-lifers, college radio, oppressive religion, white supremacists, the Right, corporations, men in general, many of their fans...uh, did I forget anything? Oh, yeah, one more thing—yes, they are hypocrites, and they are proud.

Play More Music, the title succinctly summing up their ironic attitude toward the music industry, is Consolidated's third full-length album, their longest (71 minutes) and possibly their best. The mere existence of a band whose mission is to piss people off is puzzling, but Consolidated have major label distribution and MTV exposure as well. *Play More Music* marks the band's complete migration to rap; they were mostly industrial on their eponymous debut and on *The Myth of Rock*, with rap stylings, but 1991's *Friendly Fascism* saw them becoming a sort of alternative dance-rap, and there is nothing industrial to be found on their latest. This is hardly an unfortunate occurrence; the band sounds better as a heavy electronic rap group (with guitars). Now that they're finally learning to make their words fit their rhythms, their music is more mature and focused, and downright impressive.

And their words couldn't be harder. Quite simply, nobody does it quite like Consolidated. They call men (specifically white men) rapists and murderers, sex-crazed, power-hungry beasts who "think with their dicks" and want to take over the world (but surprise! they already control it). They attack meat eaters as murderers and abettants to a patriarchal society that also oppresses and uses women and wants to control your mind (but surprise! it already does). Consolidated says what cannot be said, what few want to hear, what no one will do anything about. Music is their medium, and it's a wake-up call to complacent teens and twentysomethings, of the type who actually go to their concerts expecting a concert. Mics passed around into the audience document their fans' outrage, that anyone would dare shatter the beautiful illusion they live in. And Consolidated laughs at their naivete, drowning them out in a bassline they know will only perpetuate the



problem.

The songs on the new album are a bit too much alike, but the whole is better than anything they've done yet. "Tool and Die" exposes the genocidal effects of guns and the teenagers who use them against one another. "Accept Me For What I Am" is a metallic account of a young homosexual man's coming of age and subsequent persecution. "Guerrillas In the Mist" is a guest rap by Paris, somewhat disappointing because, in its portrayal of urban black oppression and its horrific effects, it ultimately seems to advocate violence. "You Suck" is an odd sort of feminist diatribe—guest rappers The Yeastie Girls command the male populace to give them what they want, which is oral sex. It's funny because it's so frank, and its sense of humor, off-color though it may be, lightens the tone a bit. "Gone Fishing" is a sequel to *Friendly Fascism*'s "Meat Kills," this time a spoken condemnation of the fishing industry. Sixteen of the 27 tracks are recordings from their concerts, this time from largely European audiences.

Consolidated's hypocrisy is what makes their experiment work. They condemn things they themselves are a party to, like the music industry, and that is the only way they could ever get anyone to notice. Their mission is to call attention to modern problems and to encourage people to act, but there is only so much a band can do. They oversimplify and overstate everything, because they know only a tiny portion of their message will get through anyway. And perhaps if people are shocked when the band stereotypes white American males the same way that population stereotypes blacks and women, they will finally see what they are doing. Consolidated fights a losing battle, and they ultimately will lose. But they will be, perhaps, the first musical martyrs. [Paul Ferguson]

Michele Bokanowski - *Tabou* mini CD

Treated vocals and sounds processed to sound like they are under water and vibrating at a constant tremolo vibrating... Different voices pan up in volume and from right to left and back in stereo. This has been done with care. Try if you will but as soon as the listener attempts to peg a sound as dominate it changes and evolves to the chorus of other sounds which creep in after to jockey for attention of your ears. With sounds like blown fuses or different sizes of bubble plastic bursting by a bunch of stressed people this is user defined experimental. [KAOS]

Mindfield—A Third Mind Record Sampler (Third Mind/Roadrunner)

This great compilation contains Frontline Assembly, Controlled Bleeding, Intermix, In the Nursery, Will, Solar Enemy, Delerium, Edward K. Spel, and Eden. A comp of a broad spectrum here. Edward K. Spel of the Legendary Pink Dots sets the mood with his notable style of the dreamy storyteller. Delerium and Intermix, both being side projects of Bill Lieb and Rheyesh Fulbur of Frontline Assembly, both keep up with the more dreamy 4AD-ish feel to this album. Especially with Eden and In the Nursery, who both fall into the ambient/classical/ethereal music. Compilations are a good thing! Turn yourself on to something you might not find out about another way! [Mercy]

Tubal Cain EP

Another one of Philly's more popular new bands, Tubal Cain consists of ex-members of the Executive Slacks, a popular early 80's local band. They have just released a three-song EP, including a Stones cover ("2000 Light Years from Home"). At some points this vinyl is a little too metal for me but at other times it's impossible to pigeonhole this band into a category. Seems to be a good indication that their upcoming CD, *25 Assorted Needles*, is something to look forward to. Those in the NY/NJ/PA area may want to catch these guys with Xavier Cross at some area dates. [Traub]

Verdugo 1530 Locust St. Suite 25, Philadelphia PA 19102



NON Sick Tour Staaltape

Just over 25 minutes with the lid off of reality, courtesy of NON. This is a live recording made during their "Sick" tour; consequently, the CD was entitled "Sick Tour." Grinding and grating along, this sounds like at the disemboweled remains Ensiniq trying to finish taking itself apart. [JL]

Dive - *Final Report* (MH Records/Contempo)

Another excellent release from Minus Habens Records, Dive's *Final Report* crafts a behemoth attack out of the most rudimentary of weapons, coming on like a dark cloud and striking from places you never expected. It roars with distortion and vagueness. Hyper-bass keyboards and fuzzy beats pound on your psyche, as the insidious, growling voice of Dirk Ivens whispers in your ear, like a guilty conscience. Written, performed and produced by Ivens, this disc rumbles on for a mere twenty minutes, but it uses its time well. "Final Report" threatens to crush you with its ominous bassline, while percussion is the primary element of "We Rule the World." "Go Overhead" is reminiscent of *Cleanse Fold and Manipulate*-era Skinny Puppy, shrouding everything in so much distortion it almost implodes. "Mercy" and "Ritmo Montana" also recall some of the Puppy's earlier work, and Ivens' voice is genuine competition for Ogre in terms of sheer horror. "On Your Knees" ends the album, much too soon. Dive should release something more extensive and extravagant, as they certainly have the raw material. [Paul Ferguson]



Kill Switch Klick

The inside of the cassette bears the inscription **no guitar**. Not just repetitive instruments and vocals for this band, KSK weld lyrics that are as provocative as the mechanically and otherwise generated harmonics. Echoing Thrill Kill Kult in mood and design, KSK provide their own interpretation of damned souls, lustful love in a cliche-ridden world. Living In Hell provides a brief look into their sample welding abilities. Listening, I am again reminded of what I like of TKK which KSK is proficient in, the technique of laying associated samples to present a logical word construction, theme or sentence. For example the intro to Submission, a moving Sex Pistols cover, from side two of their well crafted demo. While weaving in and out with affectsvoice and guitar sounds to beating percussion. That sums up this intricate audiopackage. If old Thrill Kill Kult wakes you up every morning, here's an excuse to write for killer audio. [KAOS]

KSK 539 queen Anne Ave. N. Suite 131 Seattle, WA 98107

Nine Inch Nails—*Broken* (Nothing/TVT/Interscope)

Well, this is a start and what we've all been waiting to see, and that is "What is going to be the direction for NIN?" Well, as far as the usual "Did you sell out?" people, go think what you will. This six-song EP should pull you out of your lazyboy and slam you into the wall. This album, as Trent puts it, "marks phase three of Nine Inch Nails: the becoming." What would the next phase be? Well, according to Trent, "I am starting work on my new full-length recording 'The Downward Spiral,' which I hope will be finished the beginning of 1993." There is an abundance of guitar on this EP which helps to show Trent's obvious frustrations and problems he's been having with his record label TTV (TV Toons) and other things. Well, it's definitely worth your money! If you like "Pretty Hate Machine" you'll like this. If you thought "Pretty Hate Machine" was whiny "I lost my girl" industrial, then try *Broken*; you might change your view. [Mercy]



Pankow / *Treue Hunde/Contempo International*

Treue Hunde shows us more of Pankow's strange plinketty-plunketty form of torture-tech. Loads of zippy synth sounds riddle this LP, giving it a feeling which is a much more techno than industrial sound. "Florence is Dead" is a sort of murky dance tune that almost does it for me. But not quite. "Young Black Rebels" chops along at a danceable rate, but again seems to me to fall short. Most of the LP does this; the album's saving grace is "I don't want to be nice," a single which is more alternative rock than either dance or post-industrial. [JL]



PANKOW TREUE HUNDE

Jouissance - *Sunlight Penetrates the Crown* (MH Records)

The blood pounding in your ears feels almost like drumbeats, fragments of painful memories compete for dominance in your whirling psyche, echoes of blows received, sound bites, screams, confusion rend what was once and ordered mind. You're beginning to look forward to the next injection. They tell you you're mad, but you know better ...you're only listening to Jouissance.

Sunlight Penetrates the Crown is the kind of project that laughs at description. I've never been insane, but I'm pretty sure this is what it would feel like. Listening to Jouissance too long just might make you that way. A dense mass of samples (hundreds) rumbles along over various sorts of percussion and keyboard noises, engulfing the listener in a psychotic sea of sound. As non-linear as it is, it is evident that this music was painstakingly crafted. Seven tracks are listed, with titles like "Uterus Matrix" and "The Gory Man," but the album is tracked as one song on the CD, so you're along for the ride once it begins. Which is undoubtedly the best way to experience this 57-minute orchestral noise masterpiece. Just make sure you're strapped to your chair, and there are no sharp objects around. [Paul Ferguson]

Factor Red—*Atrophy/Prophecy 12"* (Unisect)

Factor Red is a group of four from Portland, Oregon. This is their first vinyl release to my knowledge. I see much potential for them. Both songs off their 12" I have played many times, both in clubs and on the radio. They pretty much fall right into that Wax Trax groove of Electronic Body Music. Factor Red has opened up for such groups as Frontline Assembly and Xymox. [Mercy]

Unisect / 236 SW Salmon, Box 1 / Portland OR



97204

DIN - *FANTASTIC PLANET* CD (DOVE CANADA)

DIN is Pupka Frey of the band *Digital Poodle*. This is a work of art, it is an artificial soundtrack to a space-horror fantasy. There are vocals, distorted. It is industrial/dance/tekno with ambient/goth to give you chills. Thought provoking, artificial virtual reality music for those of us who have time to listen to the roses. Contact: Dinfo c/o Shadow Canada, 5 Admiral Road, Toronto, Ontario, M5R 2L4 [Laciak]

Frontline Assembly—*The Blade* (remixes) (Roadrunner)

When I first listened to the two remixes of "The Blade," two words came to mind: Techno Hell. Take this as good or bad, I was not quite sure. Soon after receiving it I was able to see Frontline Assembly live. They ended up playing the live remix of "The Blade." Now I only had one word: WOW. Energy, power put to a high-paced techno dance core beat. Definitely a good crossover techno to hard industrial song. This remix release also contains previously unreleased mixes of "Re-animate" and "Laughing Pain." [Mercy]



Stefan Tischler - Excess of Free Speech (Extreme/Cargo)

Samples were never more effective or powerful than in this intriguing release from Australia's Extreme label. Stefan Tischler makes some startling observations and veiled accusations about the recent past of America, some obvious, some confusing, some amusing. His tools are nothing but an impressive array of sample and some freaky background music. His political slant is largely liberal, but it's not always obvious. "Infotainment Tonight" seems to be an implication that the news media is inaccurate in its coverage, but it's also a slam against the government for covering up embarrassing information. "Perceive Remember Think" juxtaposes statements about the effects of drugs on awareness and memory with snatches on the Iran-Contra hearings in which Reagan's memory supposedly went dry; it seems to suggest that perhaps PCP, Alzheimer's disease or multiple personalities might have been responsible. "Incursions" details covert actions and other shady activities of the U. S. government over the sounds of some rather violent sex—in effect, how the government fucks just about everybody. Tischler addresses AIDS, the Bay of Pigs disaster and tabloid talk shows with similar tenacity. The words he uses are only the recorded words of others from television or press conferences, which gives his statements more plausibility. This is political art more than music, and its bold statements are worth listening to, even if you disagree with them. [Paul Ferguson]

Cargo Records / 3058 N. Clybourn /Chicago, IL 60618



Fluid Mask (Vision) Record

Choppy speed metal guitar riffs punctuated by distortion pedal grunge vocals. Vocals which you can barely make out but which convey the hard emotion which forms the foundation of Fluid mask. You really have to listen to this one a lot to comprehend the bass/guitar/drum/sample/ vocal experience served up Fluid Mask. The only problem I have with this is with the patterns of sound. There is nothing presented here which Foetus didn't do a few albums ago. But that doesn't mean Fluid Mask wouldn't be good to serenade your vodka at a local alcohol joint. But that might be a rarity - these guys are from Switzerland. [KAOS]



Diatribute—Nothing (CDS) (Re-constriction/Cargo)

This five-piece band from northern CA has really matured since I first heard their single on the If It Moves compilation "Cyberflesh Conspiracy." I haven't been able to put this four-song CD single down since I got it. They have a refreshing sound that is hard to throw into any one category. Sure, they can be Electric Body Music, but then they have a harder guitar edge that gives them that extra umph. Not to mention the fact that Lee Popa (Pigface) and Ogre (Skinny Puppy) helped produce and mix two of the tracks. [Mercy]

BrainClaw

Another one man band, BrainClaw consists of a techno base in a sphere of Puppy/Gieger/ cyberpunk mood and imagery. This is impressive for a demo mainly because it's a lot more sophisticated sounding than the "garage industrial" demos. Great use of samples. Vocal distortions, but not overdone and cheesy. Infrastrukture is an 11-song demo including dance-techno songs like "Shockhead Blonde" and "Autovore" to the spooky richness of "The Paradise of Pain," all topped off with a keyboardist's cover of "Amazing Grace." Definitely give BrainClaw a listen. [Taub]

103-A Star Rt., New Hope PA 18938 (215)862-5384

Stone Glass Steel - Industrial Meditation (TypeToken)

Electronic instrumentals are Stone Glass Steel's forte, with lots of mood-inducing samples and various effects. Percussion drifts in and out, and guitars and noise add texture and a dark overtone to this interesting work. Most of the songs are fueled by ominous keyboards, reminiscent of something out of *Terminator 2*, and the effect is somewhat foreboding, if a bit hollow. Song titles like "Shatter the Rotating Coil," "Machines of Passion and Soul" and "Internal Expansion Theory" add to the concept, but it's never quite clear what that concept is. There's nothing terribly moving here; it is perhaps like a giant AI machine having a little headache. An original effort, but Stone Glass Steel could do better in the future if they made their songs more distinctive. The sound is there, so they haven't far to go. [Paul Ferguson]

TypeToken Records / 1211 Arlington / Warrenburg, MO 64093

STONE GLASS STEEL



INDUSTRIAL MEDITATION

Kraftwerk- The Model an Retrospective '75-'78 (Cleopatra)

Kraftwerk was one of the instigators of the technopop/casio revolution. Songs created on synthesizers and drum machines. At times minimal instrumentation and manipulated voice. Sound familiar? But in 1975? This presentation has a slow and laid back feeling. Slow Eurocyberpop. But this is the band the everybody else has strived to copy. Kraftwerk presents the right combination for musical creation. Interesting and inventive vocals. Varied tempos, mood swings, laments for people and machines. And the music has varied sounds, textures, but at the same time keeping the formulas simple, repetitive but not boring. A soundtrack for 1975 cyberpunk engineers, futurists at their own era. Trans Area Express is an excellent example of Kraftwerks romantic style, an ode to futurism. - [KAOS]

Shock Corridor—White Boys with Amplitude (Contempo—Minus habens)

This four-song release contains an interesting mix of techno sample/beats with a Frontline Assembly type of a fuel to it. Parallax and T5:6 Digital Beam Transport are both very dance-floor ready. Shock Corridor uses these samples well and this is one of the better European Techno/Industrial/Electro body music bands that I've heard. They are worth checking out if you happen to catch them in your import section. [Mercy]

Minus Habens, Via Giustino Fortunato B/N 70125 Bari (Italy)

Voice of Destruction—Steam Roller Tactics (Cleopatra)

Cross DRI with Suicidal Tendencies, give 'em a drum machine and a sampler, and throw them in a room and I'm pretty sure this is what you would get. I like it. This is Digital Techno/Thrash at its best. The whole tape is really good, "Basket Case" and "Caught in the Act" being my favorites. [Mercy]

Voice of Destruction c/o Power of Voice Productions / Santa Rosa, CA 95406-6144

DOSSIERS



>>DOSSIERS<< - >>DOSSIERS<< CD Comp. (Dossier Germany)

A collection of unreleased and rare material from FRONT LINE ASSEMBLY, NOISE UNIT, DELERIUM, CONTROLLED BLEEDING, PAUL LEMOS, CHROME, SHOCK THERAPY, NEW MIND, PSYCHE, VAMPIRE RODENTS and more. All songs basically recorded in late 91' and are not



studio rejects. These are songs that should have been included on all the artists full-length releases, but for one reason or another got left off. The *F.L.A.* and *N.UNIT* are very strong tracks, if you are a fan, start looking for this CD. The *CONT.BLEEDING* is a *J.A.T.H.* track that will never appear on the new CD "Penetration", the *LEMOS* track is a very personal track with its mysterious melody and vocal distortions. This is the only disc that will make your collection complete. DCD9037 [Laciak]

Dossier, Koloniestr. 25 A, D-1000 Berlin 65, Germany



Sex Gang Children—Blind (Cleopatra)

Off the same label as the last Christian Death album, Sex Gang Children keep along the same lines except they have a unique and diverse sound that is best described as freakish (meant in the best sense of the word). I feel like I'm at a circus. The sound here is very reminiscent of John Entwistle, the dark and gloomy bassist for The Who, who had a solo career when not playing with The Who. It's really hard to pin this one down. I describe this as gypsy music. [Mercy]

Xavier Cross

This two man band recently transplanted themselves from NYC to the City of Brotherly Love and they intend to resurrect the waning Philadelphia scene. Michael Brighton (vocals, guitar) is responsible for one of Philly's most popular music 'zines, *Industrial Gear*. Ross Abrahams (bass) played in the early 80's with a band that played with Bauhaus, Killing Joke and Modern English. Their self promotion and connecting with other unique area bands has brought them to the forefront of the Philly scene. A cross between industrial and guitar goth, their three-song demo will satisfy any NIN to S.O.M. fans, complete with deep Douglas McCarthy-esque vocals. [Traub]

XC 1136 Old Lane, Drexel Hill PA 19026

Muslim gauze Zul'm (Extreme)

Heavy drums, sitar and brushes start *Fakir*- The first track with echoes in sampled vocals yelling "Go Home". Zul'm is filled with sounds of sticks beating tribal rhythms with some kind of wire buzzing which sounds like the ocean rushing far away. Native Island/Indian/Religious like musical chants aided by drum machines and sampling technology to create long pieces ranging from 5'41" to 10'37"; they provide hypnotic trance inducing sound tracking for today's techno-mystic. - KAOS



Death In Arcadia- House of Garbar (TypeToken Records)
Hey! It's art, man. So says the title track of this release. Lots and lots of samples, lots of guitar, and lots of drum machine power noise. Kind of choppy with the feel of a Japanese Gamera movie put to Industrial. At least that's how I felt when listening to "Quick, Hide the lava lamp!" A sound collage of sorts put to a beat. This is too choppy to be danceable, too loud to be mellow, and too slow to be hard edge. Somehow in the middle of everything sits Death in Arcadia. [Mercy]

TypeToken Records / 1211 Arlington / Warrensburg, MO 64093

...and that's how the two Punk influenced team will find it either here, in England or on the continent.

His Name Is Alive - *Home Is In Your Head* (4AD/Rykodisc)

The flow of 4AD recordings into America is finally picking up, and it's about time. Before the late 80's, only a few Cocteau Twins albums and a couple of other bands were available domestically. Lush, Wolfgang Press and Ultra Vivid Scene were picked up by U.S. distributors around 1988, and since then numerous others, most recently Pale Saints and Spirea X, have graced our shores. Now, Rykodisc has acquired two of 4AD's most intriguing bands, Dead Can Dance and His Name Is Alive. The domestic release of *Home Is In Your Head*, His Name Is Alive's 1991 album, includes the five tracks from the band's latest release, an EP called *The Dirt Eaters*.

His Name Is Alive, who hail from Michigan, are truly a wonder. Haunting and beautiful to experience, their music is a nightmare to describe. This six-member band blends guitars, choral voices, minimal percussion and a rare vision into a transcendental experience, quiet and screaming and unpredictable. It wanders from synesthesia to schizophrenia; everything about it is pure poetry, from the music to the lyrics to the artwork. It's too bright to be gothic, and it certainly isn't new age—if anything, it's post-new age. Categorization is virtually impossible, so I won't try.

The album's 28 tracks are a varied collection. Some last only a few seconds, some are reprises of other songs, none are very long. Just when you think you know the band's sound, the next song begins. "Are You Comin' Down This Weekend?" opens the album with a brief, hymn-like entreaty (to an estranged lover, perhaps), leading into the somber melody of "Her Eyes Were Huge Things" and then "The Charmer," a fragmentary reference to a broken relationship. Such cycles continue throughout the album. "Put Your Finger In Your Eye" begins with samples of some strange children's chant, a church choir in the distance, when suddenly a heavy dance drum beat floats through and exits, leaving only a melancholy bass line. "Is This the Way the Tigers Do?" sounds like some nightmarish Chinese folk song. Most of the songs are carried by an acoustic guitar and bass, augmented at various intervals by screeching distortion, feedback, samples and various sorts of percussion. At first listen, many of these additions seem arbitrary, but they soon fall into place when you revisit this unique soundscape.

Sometimes the music can be bizarre and foreboding, but soon it descends into a familiar moodiness. There is *something* on this album that everyone can relate to. The most universal aspect is the lyrics, filled with quiet emotion and uncertainty. They tell of the dull pain of aborted love, the trials of humanness, of drifting alone and helpless and floating numbly back to earth. Broken relationships are the dominant theme, but the fragmentary and cryptic approach leaves the songs open to wide interpretation. As unusual as their method may be, it comes far closer to describing life's small perils than any silly pop song, and it's far more interesting to listen to as well. [Paul Ferguson]

SLEEP CHAMBER



Sleep Chamber Spellbound Submission [Funfundvierzig]

Sleep Chamber's Spellbound Submission is laden with the sweating feel of the band's erotic-industrial blend. A slithering, cum-stained production, Spellbound Submission features innovative drum and rhythm programming, rambling, spawling vocals (in John Zewizz's flat vox), and an interesting and original use of both samples and KORG-generated synthetic sounds. [JL]

Prime Mover (untitled demo)

Prime Mover, the duo of Shawn Donoho and Tom Vos, are an Illinois-based electronic dance band with potential. This six-song demo, their second, showcases their diverse range, which swings from early-80's Europop to lukewarm industrial to techno. They somehow manage to combine their varied



influences into a coherent mix, and while it isn't the most inventive stuff out there right now, it just may get them noticed.

The demo begins with the ingeniously-titled "Dance," a fairly sparse dance rhythm that, like most of their material, could have been lifted from some 1982 club hit, if not for the heavier beats and occasional samples. "Fatal Eyes" dives headfirst into early-80's dance pop, comparable to early Ministry and Depeche Mode, Anything Box, older Xymox and others, but its almost industrial background and dark lyrical overtones change the direction considerably, moving more toward Boxcar. It's actually a pretty catchy tune. "Go Away" adds horror film samples and sixteenth-note sequences, definitely an industrial turn, as Vos tries to sound grungy but doesn't quite make it. "Jukebox Love Song" returns to that anemic technopop sound, even more so than "Fatal Eyes" and without its darker mood. The most noticeable track is "Mescaline," a strong techno groove with some impressive samples. Quite a departure from the rest of the album, in style and quality. The demo ends with "Paradigm," another impressive instrumental with no percussion. Prime Mover have been cutting their chops around the Midwest for about a year and a half, and are searching for a record deal. They could easily get somewhere with perseverance and luck; you may want to hear them before they do. [Paul Ferguson]

Skinner box—The Imaginary Heart of (Bobok)

This Ambiant release by Julianna Towns is a pleasure to listen to. Awake we dream; open the doors to your mind. All songs are written and sung by Towns except "United" by Throbbing Gristle. This is very beautiful and relaxing but also dark and sad. It has that 4AD sound to it with flashbacks to This Mortal Coil and Dead Can Dance. [Mercy]

Bobok Ltd. / Box 43787 / Tuscon AZ 85733



VA—Zoo Rave 1—High Cycle Compilation (Zoo Entertainment)

A techno delight with the Smashing Atoms, Bleu, Xenon, AAR, Voyager, Pood, Bhud 'n' Pflug, Assembly line and Beat Pulse Mecca. The Smashing Atoms "Cannibal 44" song is a techno-hell-rage-up-the-dance-floor. Xenon's song "Hellfire" uses the heavily sampled acid house sample "Hellfire." Pood, Bhud 'n' Pflug do a very danceable "Dueling Techno" with great scheeling. Also, Beat Pulse Mecca has a strong techno dance song. A very techno DJ-ready album.

The Worst of Monte Cazazza

This music is the inverse of Christian Rock. Well crafted, poetic sounds of a quite dark nature. If you've read everything you could about the Manson family, or humor this idea, then you are the audience Monte is appealing to. This compilation of Monte's work spans 1979 to 1991. Music about murderers and the world that spawns them. In the world where inverses rule supreme and bad is good, the worst of Monte Cazazza speaks for itself, lyrically and musically. Since many musicians have supported Monte in his sound exploration/contortions, there is a lot of variety in the music on this disk. I believe it is well worth the effort taken to acquire it. - [KAOS]

Swallow - *Blow* (4AD/Warner Bros.)

The success story of England's 4AD label is an enigmatic one. No other independent label has created as unique and eclectic a personality, with so many truly groundbreaking bands in its repertoire, and has managed to last as long as 4AD has. Whether the credit should be given to its selection and development of artists, inventive promotions or its identity through the incredible artwork of V23 is uncertain, but certainly



credit is due.

Swallow is definitely a band in the 4AD tradition. An equally unlikely origin and singularity of form have produced a stunning result. *Blow*, Swallow's debut, resonates with the gauzy textures and dreamlike affectations of the other so-called "shoegazers," but the duo second-guess the field skillfully enough to merit exclusion from it. They may not blaze a path as wide as My Bloody Valentine or Lush, but they just may last a lot longer.

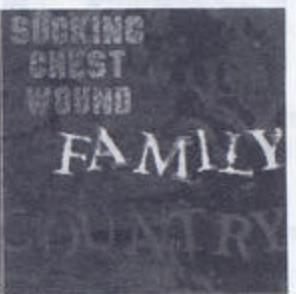
This duo of guitarist/keyboard player Mike Mason, who previously played keyboards for Ireland's Into Paradise, and singer/lyricist Louise Trehy, a student of the Lush/Cocteau Twins school of singing, fold intricate waves of guitar fuzz around solid bass lines and the occasional keyboard chord, and decorate it with Trehy's sweet, floating (and probably highly enhanced) voice. *Blow*'s eleven songs range from upbeat to pensive, and even downright melancholy; the mood gets darker as the album progresses. "Tastes Like Honey" carries a gushing pop rhythm that twists and flows, an idea

repeated on "Follow Me Down," while "Sugar Your Mind" overflows with feedback reminiscent of the Jesus and Mary Chain. "Cherry Stars Collide" and "Head In a Cave," the last two tracks, descend into a gloominess like one of the Cranes' better days. Perhaps what most sets this album apart is the inclusion of three instrumentals, uncommon even in a 4AD album — the danceable "Lovesleep," the flowing "Lacuna" and the feedback-drenched "Halo." These songs ring with the joys and pains of love and sacrifice. Rapture and disillusionment are seldom so clearly expressed with such simple gestures. Swallow put the importance of evoking a mood over pop traditionalism, and never miss a beat.

At times they suggest what Lush might sound like right after it gets up in the morning, rather groggy and unkempt; at others, their deft sway and exotic allure are almost enough to convince you that every blurry phrase is the product of years of work. It may take a while, but Swallow are certain to develop quite a following. Since pop stardom probably isn't at the top of their wish list, they're bound to find it's worth the wait. [Paul Ferguson]

Sucking Chest Wound—God, Family, Country (Dove)

When you think of the devil or Satan, what comes to mind? A dark, deep voice speaking backwards? No. I think of the voice that pops up throughout this CD. This damn sarcastic voice praising God, family values, and of course, this great country of ours. The big rocking song on here is "Satan 'n' Hippies 'n' Drugs 'n' Rock 'n' Roll." It's jam-packed with tons of religious and movie samples as well as guitar riffs and the works. Other fun songs on this album are "KKK (Whatcha got to say?)" and "The Pope is a Hustler." This is pretty much a 99% sample album. I had fun playing this album to some friends who were tripping. It made them very confused, to say the least. - [Mercy]



OUT OUT - FINCHED CD (AXIS/CARGO USA)

If you know about their first release, "Pepperbox Muzzle", put this zine in your pocket and run, don't walk, to the nearest record shop for their second release. No one from TACKHEAD producing this time around, but a CD better than the first nonetheless. The vocal distortions have improved dramatically, very similar to the "Daleks" in "Dr. Who" at times (Exterminate! exterminate!); I hope you know what I mean. Powerful drums, smart death samples and persistent rhythms. Distributed by Cargo. [Laciak]

Contact: Axis, 2341 Chestnut St., #103, San Francisco, CA 94123



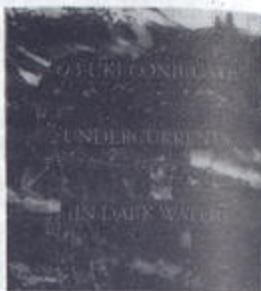
O Yuki Conjugate—Undercurrents (In dark water)

(Staalplaat/Soleilmoon)

This was previously released as "Into Dark Waters" but now is available stateside to go along with their "Peyote" release on Projekt. This is tribal, ambient music to turn off your lights to, light your candles and burn a sage smudge. Listening to this and partaking in a sweat lodge would be very spiritual.

Definitely a good trancing percussion album with a heavy reliance on tribal drumming. [Mercy]

Soleilmoon Recordings / P.O. Box 83296 / Portland OR 97283



Plastic Noise Experience - Transmission & Gold CD's (Gothic Arts Rec. Germany)

The best one word description I could give is "TERMINATOR". The drums, its in the sound of the drums that conjures the image of a chrome skeleton with red eyes. Occasionally robotic voices speak, but there are no movie samples, etc. This is industrial with slight gothic directions; vocals are treated/distorted and the sequencing is flawless. The most intriguing thing about this recording are the perfectly-placed-high-pitched-early-80's sounding synths, but only for two songs. Swirling keyboard/samples give most songs an ambient appeal with strong back beats to keep you on the edge. But this is not ambient-industrial, it is very triable, rhythmic, very hypnotic. "Cyber" is a very descriptive word here. [Laciak]

Psychopomps - Mordek CDs (Slop Pall Germany)

Psychopomps - Assassins DK United CD (ZOth OMMOG Germany)



Brilliant and brutal "Electro Industrial Metal Crossover" that shocks and splatters you, giving you no time to duck. Claus Larsen of *LEAETHER STRIP* co-produces Flemming Norre to get that trademark sound. Lyrics are included, so that we may marvel and understand. Vocals are treated/distorted to give a very evil, sinister appeal. Vicious angry death samples with a beat and programming that will cause gyrations and possible bleeding... the fun part is that you can dance to it, if you're crazy. Here comes a new term: "Terror Techno". This will scare you, even in a crowded room with the lights turned on... probably kill you if you're wearing head

phones. A must- have. [Laciak]

Lagowski-Storms 12"

Storms is Hard moving Techno. What more can I say? It has all the standard ingredients, but will we remember the piece? It is mindless. Nothing really new here. No action, no danger, just standard issue tech beats and synth horns. If industrial evolves the same way as Big Band music did, you might hear this in the KMART of 1995, or its [KMART] way pseudo hip counterpart. But if you're a die-hard techno fan who can't get enough or haven't acquired some and want a prime example sign up here-- or listen closely in that 1997 automated elevator... [KAOS]

J73 Du Cane Court, Balham high Rd., London, SW17-7JX England

Leaether Strip - Solitary Confinement / Yes I'm Limited (ZOth OMMOG Germany)

The best Electro Industrial CD/CDS this year in my objective opinion. This Denmark based project by Claus Larsen packs a programing/pounding/sequencing punch. The CDS is limited to 1000 copies, so find one fast. The CD contains the trademark Larsen vocal distortion/treatment that is a pleasure to listen to. The B.P.M. is generally in the upper 120's and the musical quality is shiver generating. "Anrenalin Rush" accomplishes what the title implies, the samples are so well placed that you don't realize you just heard one. The singing stands out because of Larsens' dueling vocals. The voices seem to be

competing with each other, until they climax, beauty and brutality all at once. A friend compared *LEAETHER STRIP* to *SKINNY PUPPY* when *PUPPY* is in a rhythmic and directional mood. Although this may be true, they are very different bands with different attitudes about sound. With a comparison like that, this music will make you think, dance, drive fast and wish you were in the band. Be on the lookout for the new *KLUTE* CD, his other project, entitled "Excluded"; fall release. "May your ears bleed!" [Laciak]

Leaether Strip c/o P.O. Box 353, MLH 220, Milwaukee, WI 53201

Various Artists - *Must Be Musique* (Dark Vinyl)

Noise is a primary element of industrial music, but I'm not sure how I feel about an entire album of it. That is a fairly accurate description of *Must Be Musique*, a compilation of works by seven German (?) noise artists. The label calls it "emotional sound perception," a cheesy interpretation at best, since there is very little emotion involved. The quality varies pretty drastically among the artists on this soundtrack from hell. Some are just stupid, while others are carefully constructed works of art. Which are which, I'll let you be the judge.

John Watermann's "The Shredding of Human Tissue" sounds like a conversation between a steam pipe and a blowtorch, and twelve minutes of that could easily suck your brain right through the speaker. Be warned. Ophiolateria is more artful, creating a whirlpool of low-end rumbling, wind-like noise, a violin in its death throes, chimes and bird-like screeches. Sigillum S's "Region of Fire" is actually music, a tribal ensemble of simple percussion, analog keyboards and repetitious use of the word "Fire." It creates a dark and passionate feeling, like some sacred ceremony, with a stark power not often evoked by such simple instruments. Trance pile on the analog keyboards in their first song, "Siege," and while the song is powerful, this has been done before, and better. Their second song, "Evidence of Danger," is more intense, perhaps the best track on the album. CV Massage's work is almost as incoherent as that of John Watermann, their "L'Attesa" consisting of a recording of various types of equipment interrupted by thunderous noise. Total Disease winds up the album with the intriguing "Sterile," which sounds like it was recorded underwater. Tape manipulations, samples and other odd noises make this a superbly crafted piece of aural hallucination. All in all, an interesting compilation, particularly for those interesting in seeing how far noise art has come since the 70's, but one that will probably lose its appeal quickly. (Unless you plan to use it to freak out the neighbors, in which case I highly recommend it.) [Paul Ferguson]

Various Artists - *Nosferatunes II*

This is a good collection of gothic rock which gets better after every listening. My initial reaction was one of incredulity, as some of the songs are done in the styles of Peter Murphy and Siouxsie Sioux. But the more I listen to it the more I like it. Bauhaus broke up before I had ever heard of them, I must confess, but that didn't stop me from falling in love with their music. And to have it here is just as good if not better, because who knows what these bands will do next, as music styles evolve. Savor this compilation including London After Midnight, Lestat Shamefaces, God's Girlfriend and This Ascension. In addition Mercy really liked it. And God's Girlfriend's cover of "California Dreaming," you could say they "Modernized" it. [KAOS]

Nosferatu Productions, P.O. Box 3535, Hollywood, CA 90078

SCHNITT ACHT - "RAGE" (CHEETAH/MAJII USA)

This is the single for their upcoming CD and their sound has hardened. This is a perfect example of the "Electro Metal Crossover," a definite angry Industrial pastiche. Do not fear the term "Industrial Metal Crossover"; in this case it's good. The guitar samples are perfect; nothing is lost with the inclusion. Morgan, fresh from *Radioactive Goldfish*, has recorded the sound/feel that could have been on the new *Ministry* CD, where Al fell short, Morgan has taken over.



The vocals are piercing (screaming about defining democracy) and have been distorted/treated towards perfection. The new single has more edge/energy than the *Subhuman Minds* CD, so if you liked *Subhuman*, you know the rest of the drill. [Laciak]

Cosmics Vision 12" EP

Cyber Funk Dance muzic. Funky, Funky, Funky. If you dance to the newest and latest wacked out hip shit, you better buy the Cosmics cuz they are in-ov-at-ive. Formulas whipped up that Ravers will Dig. Got this cool graphics on the record hole too. But will anybody know this group in a few months? They are from Switzerland--so you might never hear of them. Maybe that's why they sent this vinyl to us. If you like that flippy dance sound write the Cosmics and sample something trippy. KAOS

What- A compilation of curious music

Curious music, as I define it, is that which the listener doesn't expect. The what? compilation is presented by Curious music, formerly a radio show aimed at presenting the absolute sounds of the current underground scene. Prf. Russ Curry is founder, curator, and host, graduated and now striving to reach a wider audience through the medium of CD. I like curious music like Classical-once in awhile. It is really good but it doesn't have the beat or the pop hook., but it is a fine work to listen to. A semi-educated listener must agree that the musicians still have talent. Buzzing, wailing, drums and echos inhabiting a mist-like realm would be an apt definition of the sound tracks presented here, but it changes constantly. With Curious music, you don't know what to expect. Through this medium musicians are given the opportunity to make whatever to express that inner desire that drives them to create and to play anything as an instrument--from the voice to electronics, to a tape loop to just a drum set. For all you DJ.s out there, I've found from my own experience that this makes an excellent source material to talk over bridges ways or add to that tuff drum beat dance stuff. Track B by Kirk Corleg is supersonic. Artists include Asmus Tietchens, Linda Fisher, Charles Ditto, Michael Winer Holt, John Wiggins, Charles K. Noyes, Fredrick Longerg' Holm, Kirk Corey, Daniel Johnston, The Tape Beatles, moebius/ Roedelius/ mickalak, chasSmith. [KAOS]

Curious Music 13773 Sundown Road, Dubuque, Iowa USA 52202-9685

Terminal Power Company - *Run Silent, Run Deep* (Beggars Banquet/RCA)

Terminal Power Company is one of the few bands today that actually adheres to the cyberpunk aesthetic that many industrial bands hint at. With influences including

William Gibson, William S. Burroughs and the movies *Akira* and *Blade Runner*, this is cyberpunk with a capital C, or so they would like you to think. Their influences show very well in "Slow Motion Riot," Burning Chrome" and "Blood, Flesh and Steel," and somewhat elsewhere. They never quite do it as well as Chem Lab did in "Black Radio (In the Neon Blur)," but the concept is still appreciated.

Fortunately, TPC have no illusions about what they are—this is dance music, and well-crafted dance music at that. That may tell you whether or not you'll like it right there, but the wah-wah guitar in "The Hunger, the Heat" and the pseudo-rap

of "Slow Motion Riot" make it a shade different from many other sequencers-and-screams industrial acts. "Urban Psycho," one of the two non-dance tracks, is a stark portrait of a budding madman in an urban hell, and it almost makes the album. Not very many surprises, but a clean and consistent slice of urban futurism with a catchy beat. [Paul Ferguson]



Apolitiq; 45 rpm release (DMAE Records)

Super hard drum programming with multiple vocals. Moaning male and spacey hypnotic female voices. Guitar/Mech. beats. Standard issued cliché bass like you've heard at 1000 raves anchors. Side one: O Sensory Narcosis. High energy Dance Muzik. These programmers know how to effectively launch a formula and exorcise it from cliché death. Exceedingly Dark Dance Industrial but you'll have to order fast to get the vinyl, for it's a limited addition pressing of 500. But with demand I'm sure they'll release something bigger and splashier. [KAOS]DMAE, P.O. Box 30521, Long Beach, CA 90853-0521

Non Aggression Pack- Gesticulate

This CD starts out really spicy--with what standard Straight America would call profane. Living in a Freakhouse with the D.J. Mercy the term profane is relative. Fuck is

an adjective, noun verb- in short a wonder word to connotate sex/intensity. Fuckin' Good might describe this CD. It has it's own style [hard] and deals with censorship and discrimination of blacks - Aggressively. Well put together with engaging samples. Being white I find 'black' oriented industrial interesting merely because as of yet, it is, to me, rare. Not to say that I haven't met Black industrial chicks who can't stand rap. But then I met a black dude who wouldn't listen to nothing but Garth Brooks.... Back to N.A.P., they have their own style of Funk Industrial, which shows on Track 5, Den Argrift (the Assault). Track ten is a really freaky Nazi Propaganda pot

song. Innovative is the listing of the beats per minute for every track as well as its length. The CD jacket is printed on aluminum and looks real sharp! [KAOS]

Terror Against Terror - *Psychological Warfare Technology Systems*

(Paragoric/Dark Vinyl/Soleilmoon)

The dark, cold, unfeeling sentiments expressed in much industrial and electronic music run parallel to those in the modern military, especially in a high-tech operation as antisepic as ours. Terror Against Terror combine the two into a concept that is perhaps more frightening as a statement about the horror of warfare than as the "hardnoisetechnoassault experience" it tries to be. The project of B. Lustmord and Andrew Lagowski, this is a German juggernaut of heavy drumbeats and electronic basslines coupled with some of the most unnerving samples you're likely to hear, even in a Skinny Puppy album. Most are samples of military radio transmissions, military movies, forensic recordings and other lovely subjects ("There was no brain to be removed at all" has to be my favorite), and they create an alienating effect that mirrors the military world of today. Various keyboard noises add to the mood, most notably in "Hunter Killer" and "Mutually Assured Destruction." The label bills it as "hardcore techno music," but since it was recorded in early 1989, it predates most of the techno stuff we're hearing today. Some of the songs have surely hit dance floors somewhere, at any rate, but their characterization of military madness inspires more thought than it does gyration, which is probably for the best. [Paul Ferguson]

Armageddon Dildos - *Homicial Maniac Cds* (ZOTH OMMOG GERMANY)

These guys seem to get a bad rap; they make great music, what is your fucking problem? This is NOT Ministry. This disc shows off some of their talent for lyrics and melody in industrial songs, they do it in their own way. The song 48 Crash starts out laid back, but stands right out at you in 3. I like this kind of pace changing. It's hard to dance to, but who said I was dancing? Contact: A.D., Aachen, Norbert Gennes, Victoriastr. 77, D-5100 Aachen [Laciak]



Code Industry - Young Men Coming to Power CD (Carolin/Antler Subway USA)



The sound has changed since their last release. Now it's more of a power industrial meets *Living Color*. This disc makes you dance and teaches you a lesson, giving you political information about racial tensions and other topics like *HIV+*. Although sometimes heavy with politics and ethics, this disc offers its listeners musical bliss. Vocals are sometimes treated and messed around with and the beat is strong; this is not a hyper-disc with high B.P.M. [Laciak]

C.I., 23823 Ford Rd., P.O. Box 5152, Dearborn, MI. 48126

Cyberworld - Cyberworld CD (HARD REC DENMARK)

This is a compilation of bands from Denmark. Signed bands include *Leaether Strip*, *Psychopomps* and *Sloppy Wrenchbody*. If you are into cyber/industrial this is the ticket. The first band, *JP 69*, is amazing, kind of like the *BIGOD* 20 b-side material, just great. This disc is a must for those of you who would love to tour the local Denmark industrial music scene. Contact: Hard Rec, Finsensvej 50B 1 tv, 2000 Frederiksberg, Denmark [Laciak]



PRESSUREHEHD- INFADRONE
(Cleopatra)

Musicians who play real instruments real well. You can tell by the way they play. This is as much guitar rock as industrial, but Pressure Head embraces sampling as much as their instruments. High Energy driving Cyber rock. They present a nice balance of real vs. replicated sound backed by energetic drum programming, and Colligan A. Grenas can sing as well as "growl". - [KAOS]

Zoviet-France - *Loh Land* (Staaltape/Soleilmoon)

Textural compositions of noise and percussive rhythm have been the specialty of a lot of European artists from Test Dept. and their industrial contemporaries up to the present. Some of it was intended to shatter traditional notions of what music should be, or even to challenge its existence; some of it was intended just to shock the hell out of you. But some of it was really artistic, even beautiful, and Zoviet-France belong to this last group. Recorded in 1985, released in Europe in 1987 and released now for the second time domestically, *Loh Land* is a safari into a dense jungle of sound, inscrutable but benign, and thoroughly engulfing. Listening to it feels like a unique sort of cultural experience. It conjures images of African native villages, tribal rituals and pagan spirituality, suddenly intruded upon by modern convention. But rather than conflict, they merge into a new form, something like the result of primitive people discovering keyboards. Earthy tribal drums scamper about under a variety of instruments, analog and rough, as ancient wind instruments echo from the distance. *Loh Land* is perhaps the last hint of the legacy of 70's industrial art, before sequencers made it so simple a task to create. Its quiet intensity is a bit more structured than many of its grandfathers, and a lot less noisy, but the humanity is there. At least someone hasn't forgotten. [Paul Ferguson]

Soleilmoon Recordings / P. O. Box 83296 / Portland, OR 97231

Xorcist- Damned Souls

Thundering drums, mech synth, Autoerotic Sex female samples. Electro Doomgrind for '92. Grindcore vocals heralding the apocalypse which is already upon us. Hard dance, Scratch and grind. "Prey" heralds the nightmare vampires who live among us only to "prey" at night. Better pray they won't get you, or do you want to be damned for eternity? The jacket carries a Digital Warning. Total Sonic Terror Techno. We just want your body for its precious fluids, that and your immortal soul. Good sampling word play from this of Dahrk Music - [KAOS]



KLUTE - EXCLUDED CD (ZOTH OMMOG GERMANY)

Wow, it's here, in my hands, in my ears and they are bleeding. No sooner did Claus release the *LEAETHER STRIP* CD, *KLUTE*, his other project is released. The man is a music machine. The entire disc is an industrial riot making *KMFDM* and *Revco* sound like elevator music. Roll over Al, here comes Claus. Nothing against *KMFDM* & *Revco*, but *KLUTE* does a better job doing the Electro/Metal Crossover, see for yourself. The beats are fast and hard, vocals are distorted, melodies are beautiful and lyrics are quick witted. There is a cover of *Tequila Slammer*, have fun with it. Don't miss out; find out what this shit is all about. T. Schmidt c/o Ric Laciak(u.s.), Herzogstrasse 14, W-6050 Offenbach, Germany. 2 IRC's please. [Laciak]

Platz/Angst-Your own business How to write songs-Art school Self taught

What sounds like tape loops and records an announcer introduces the cassette as a four level recording with some tracks only available depending on the purity of the system playing the tape. Mooing of cows and Musique concrete metallic slams conjure the sound of a moog organ bemoaning the death of a harpsichord serenaded by top forty radio jingles cut into loops. An instruction manual on how to jump start your cranium with lysergic chemical combinations while meditating on a bespangled red and blue shadowed white ceiling. Lots of repeating sound loops and voice samples producing melodic yet bombastic results. Halfway through this evolves as something resembling industrial dance with affected vocal tongue-in-cheek blur. The cover title *How to Write Songs* reminds me of The Fall in vocal qualities. In fact, I think The Fall would be happy doing a cover of this. Further along heralds a speaker and user talking to a tape of construction tools. Side Two completely changes course with a real comic book song *Dr. Doom*. Support these Cyborg children of the Corn, they're from this fine state of Iowa, and This is Art school self taught!! [KAOS] Interface Recordings • P.O. Box 1224 • Muscatine, IA 52261

Violence of the Sacred- The song of Labrador



Low decibel humming which makes your bones vibrate and high pitched swirling electronic synthesizers... hissing audio mist and electronic ringing bells which fade in and out... white noise and cycling eddied of static fuzz... electric bowed bass vs. tonal effects generator. If you like experimental studio music, loud synthesizers, depth garages or curious music, this art work audio CD is for you. Electronic Rainstorms and sonic rumbling synthesizer Hurricanes, and magic if you're lucky, processes are accompanied to back some of the pieces. [KAOS]

Violence of the Sacred P.O. Box 34 Station F, Toronto Canada, M4Y 2L4



Fortification 55 - The Worst Is yet to Come CD (GLASNOST GERMANY)

Here we have the hard-beat-dance-industrial that the Swedes make so well. The vocals are similar to *Inside Treatment*, *Cat Rapes Dog*, and *Young Gods*, but not as low or growling. The songs are well crafted, in a *Depeche* kind of way. Very typical Electronic Body Music, so this means chances are that you will play this too loud, bug your neighbors and impress your friends (so what if they live down the block?). [Laciak]
F55, Postfach 900516, 2100 Hamburg 90

SNOG - LIES INC. CD (MACHINERY GERMANY)

This disc caught me by surprise; they are very anti-corporation and the music is industrial/evil-dance/evil-vocals that makes flesh melt. If you like the sounds of *Depeche Mode* (because they sample the beats and keyboards) and even if you do not, this disc is a pure drug. The blood starts to pump and the brain tries to figure it out, *SNOG?*, what the hell is *SNOG*? Submit, Obey, Marry and Reproduce. [Laciak]

Machinery Rec c/o Mod Music GMGH, P.O. Box 11 02 26, W-1000 Berlin 11, Germany

Sister Machine Gun - Sins of the Flesh (WAX TRAX! USA)

Like most Wax Trax!, you probably own it already. So for those of you who don't, read on. To make it simple, if you like: 1) *Nine Inch Nails*, 2) *KMFDM & Sasha* and 3) *Skinny Puppy & Ogilvie*, well then by golly you should find aural pleasure in this CD. *Sasha & Ogilvie* produce this monster. *S.M.G.* doesn't sing about the hardships of life like Trent, so you CAN listen to this disc while depressed with no fear. Trust in Wax Trax! this time...have no fear. [Laciak]



Shadow Project - Dreams for the Dying. (Triple X)

This is the second release from Shadow Project. SP consists of Rozz Williams, founder of the original Christian Death and Eva O, founder of the Super Heroines. For Rozz fans this second release will be a tasty treat. Much more dark and gloomy than their 1st more gloom angst album. Dark 'n' evil o' satan come to me lyrics. As for those looking for a continuation of Christian Death, those who are fans of Valor will sluff this off. It is a very much a evil-take-over-me-now album. Listen to it when you feel dirty. (Mercy)

Beatmistress - Primal 1 (Piece of Mind)

This is the debut cassette release from what used to be "The Erotic Drums of Linda LeSabre". LaSabre, who used to be the drummer and singer for the L.A. Band Deathride 69, explodes into the ambient/Tribal World with this explosive release. She drones in and out of moving chant music to downright sex on the 4 track. When I first got this debut cassette I played it on auto-reverse the whole night and woke up a new and refreshed person. Definitely worth checking out, if you're into the cyber-drum/ Ambiant thing! (Mercy) Piece of Mind / 2431 Main St. Unit C / Santa Monica, Ca 90405.

Malhavoc - Premeditated Murder (Epidemic Records)

"The music was constructed with one thing in mind, to destroy or obliterate the new trend in commercial music, using generic hip-hop or house beats to sell bad songs." An interesting concept from a predominately death/grind-core metal band. Imagine a mixture of Dark Angel and Nocturnus, along with Dashes of KMFDM and danceable drum tracks, and you get the picture. Kinda confusing, eh? Acutally, it almost works in tracks like "Dead" and "The L.O.C." It's confusing to listen to, especially because it has that early '80's thrash death style, but there is quite a bit of potential here. These guys know what they want to say, they just don't know how to say it. If you're a grind-core fan you will want to keep your ears open for future Malhavoc releases. [Jessica]

The Hafler Trio - Fuck

(Touch Tone)
"The object of FUCK is to bring the listener (whether male or female) into a state of concentration - NOT dissipation, as is the case with nearly all contemporary recorded work." Or so states the liner notes of this disk. Dark and spooky, yet hauntingly beautiful, my first listen to this was in a candle-lit room with incense burning while I relaxed on the houndstooth sofa. I must say that it was a rather intense experience, although seemingly short-lived (aprx. running time 29 min). Apparently influenced by the likes of Annie Sprinkle/Anya, Willem de Ridder, Genesis P-Orridge, and many others, FUCK employs found sounds such as breathing and heartbeats near orgasm, skin, hair, zips, speaking in tongues while in sexual ecstacy, audio EEG records in the same state, a recording of the background radiation of the Universe, a 300-million-volt charge generated by a Tesla Coil, and countless other aural stimuli to cause the listener to be lead "up to the brink (but not cross it) of male orgasm." I wonder what happens to female listeners of this. The Hafler Trio is A.M. McKenzie, Zbigniew Karkowski, and Hilmar Orn Hilmarsen. CONTACT The Hafler Trio, AlexanderBoersstraat 30,1071 kz, Amsterdam,NL. (Adam Atom)



The publication of all things dark and mysterious

Issue 3 features interviews with Shadow Project, David J, Sky Cries Mary, Controlled Bleeding, Skin Chamber, Jazz Butcher, Poiese Noir, Chamberphantombe, The Shroud, and God's Girlfriend. Plus the Ghastly Readers Poll results, part two of vampire tale "Death Among Friends", an excerpt from "Apocrypha", Nosferatu Productions' forthcoming full length novel by Phillip Gochneour, poetry, photography, artwork, reviews, and assorted nocturnaphilia.

Available October 31, 1992

Only \$5.00 postage paid from

Nosferatu Productions

P.O. Box 3535

Hollywood, CA. 90078

(310) 788-8560

Send SASE for complete catalogue.



Shiverhead - dark house

When I received a copy of the Shiverhead cassette I checked out the accompanying flier which states, "If you like Nine Inch Nails, My Life with the Thrill Kill Kult, or Meat Beat Manifesto, check out dark house, the new cassette from industrial dance artists Shiverhead." I would say if you like Depeche Mode or Kan Kan, check this out. The wimpy "Dream" is a bad rendition of the classic 1950's song. "Smash Heaven (God a Go-Go) is reminiscent of Nitzer Ebb but to me, this album is too "pop" oriented. With the singer's voice changing throughout, the album progressively tries to get more harsh but just doesn't succeed. (Beth)

Audio Afterbirth—Audio Afterbirth

Complicated pulsating rhythms for the industrial head who wants to play with something hard, new and exciting, like vibrating industrial fluxed electro-vocals. My favorite piece of this expertly welded aural collection is "Telepresence." With a slow, digging bump and grind, this dishes out nasty stuff such as backwards tape vocals and a real tough bass kick. These dangerous musicians chop up and serve you your ears like the best of them. Laibach, Foetus, unpretentious NIN... got \$? Go eat this one. [KAOS]



CAFE SOUNDZ

THE LARGEST SELECTION OF INDUSTRIAL MUSIC AND ACCESSORIES ANYWHERE.

WE CARRY TAPES, CDs, VIDEOS, T-SHIRTS, POSTERS, STICKERS, PINS AND MAGAZINES (Propaganda included).

SEND \$1.00 FOR A MAIL-ORDER CATALOGUE.

CHECK OUT OUR CAFE SERVING ITALIAN COFFEES, PASTRIES AND GELATO.

322 BLOOMFIELD AVE.
MONTCLAIR, NJ. 07042
(201) 509-CAFE

now specializing in Zoth Ommog, NRG, Import T-Shirts

CHEM LAB

LET'S KILL

Chemlab-Part 2
NYC, April 3, 1992
by K.T. and Paul Valerio
Jared Hendrickson and Dylan Thomas
(continued discussion of current popular industrial music)

J: It's thanks to bands like NIN, Skinny Puppy and Ministry that bands like us actually have half a shot at making it.

D: Look at bands like TKK. They just got picked up by a major (label)....

J: So did KMFDM. They're also about to be picked up.

D: A lot of that I think is due to the NIN success. If it wasn't for that mainstream success a lot of these bands would still be on smaller labels.

J: There's nothing wrong either with being on an independent label. Independents are cool things and they should not necessarily be training grounds for bands to get sucked up from by some major label. I don't support that. The deal we signed with 5th Column and the deal 5th Column signed with Thud and other bands we feature are contracted 'cos we want to develop people. What's the point of a band putting out a record and some major comes along and sniffs them up, eats them and then shits them out six months later. Then the band's got no contract and they're left thinking, "Gee. Where'd the limo go?" Who cares about a fucking limo? If this is your career you want to do it, be able to make money from it, get out in front of the public, put your records out and as a label you want to be able to develop bands, expanding to a wider spectrum.

K: So what happens if Chemlab gets as big as NIN and let's say Geffen wants to sign you?

D: Then we cut our hair and be on the cover of *Spin*!

J: Who knows? He (Trent Reznor) and I were talking and he really likes the material he's heard from us. He said now's the time if we want to go for a major label contract: the material is strong enough to do it.

D: The nicest part about 5th Column is that we can do whatever we want musically, or nonmusically, depending on how we feel in the studio. There's no head honcho saying, "No, you can't do this 'cos it's not going to sell." There's enough material that we have that I think is going to be popular enough but at the same time the next album we release may be just a three song EP of just weird, fucked-up shit and on an independent we'll still be able to do that.

J: That's really important, your creative freedom. The only contracts we would consider would be contracts where we could retain creative control. Ministry set a great precedent for that. Suppose we do get as big as NIN and Geffen says, "We want to pick you up," sure we'll look at the contracts. I'm 31 and I don't want anyone to tell me what to do with my art.

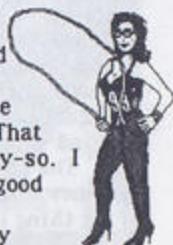
D: I'd rather have a \$50,000 contract and be able to do what I want rather than a \$1 million contract and not be in control, because in the long run you're just not going to be happy.

J: There's no reason to play that game. I think 5th Column is going to get large enough and strong enough so that it can actually beg to keep its bands, continue to develop them, do them justice in the industry and let them do what the fuck they want to do.

K: What about the competition with labels like Wax Trax and 3rd Mind now?

D: That's good, though. There aren't enough labels like that. Of course one day 5th column may sell out to a major label. You can never tell. That one person behind the label with the money who, in the end, has the say-so. I think that in the next 5-10 years 5th Column's going to produce some good bands and hopefully it will stay that way.

J: Certainly the deal that Subpop did with DGC with Nirvana was really



sensible because they realized that Nirvana had reached a point that was beyond the capacities of Subpop. Subpop got a deal together where Nirvana sort of retained that creative control. They're not necessarily a Subpop band anymore but it allowed them to continue in that same sort of mode. That made a lot of sense. I don't think it compromises Subpop. I mean, the people at Subpop who run the label, that's their career too. They want to make money at it just like the bands want to make money at it. If the label continues to get stronger then it continues to put out a product. Their integrity is intact and they're not accepting blood money from Noriega or some shit or from WEA. I don't think that it's necessarily a bad thing. At New Music Seminar last year (1991) Bruce from Subpop was saying, "We get all this lark for taking this money from DGC that we're selling out." If you ask me the new Headcoats, etc. are anything but a sellout. Keep your integrity up and use the money. If you get a bunch of money from a major and you can use it to keep putting out stuff that sounds like noise, great! There's nothing wrong with that.

D: People tend to think the reason independents are cool is because they have no money, but you have to have money to run a label. You can't send a band to the studio. . . .

K: It doesn't pay just making it a "labor of love?"

D: Yeah. You have to make money at it somehow and if that's the way they can do it then more power to them.

J: I have a problem with people who think you shouldn't make money at what you love doing.

D: It's a philosophical thing.

J: Something that Kurt from Nirvana said is, "It's not my fault that it's a tremendously popular album." He's just doing what he does. It's not like Trent is trying to sell out, either. He's just following the course of his nature. He's just putting out the music he wants to put out. I don't think Nirvana were told to put "...Teen Spirit" on their record. It just happened that that's one of those poppy, anemic songs that the label decided they were going to drive into the ground face first until it was a bloody stump. I don't think people should hate them or hate NIN for doing what it is that they want to do with their lives. There's nothing wrong with making money at what you love. Retain your integrity, that's the important part. Blow your integrity and you're an asshole and then you might as well take WEA's blood money. I don't buy into this bashing of people who get a bunch of money from a major and put out a record that is still a powerful, aggressive record.

K: You don't think it'll affect the music they'll put out in the future?

J: It may. I don't know. We'll see. You're only as good as your last release.

D: Oooph! Pulled that one out of your ass, didn't you?

K: So what are Chemlab's goals? What would you consider success?

J: We want to be able to eat and he wants to buy a motorcycle.

D: Goddamn right! I want a motorcycle something fierce! My life would be complete. Really, I'd like to make enough money just to survive in NY. It's a hard place to survive. Everybody I know is struggling to make it. It would be nice to be able to build up a studio, eventually of our own or for 5th Column records. Plus to be able to do side projects with other bands and be able to get into producing too. We'd also like to be able to pick up bands that are just starting and to be able to be involved with them too and to be able to have the studio pay for itself eventually.

J: Maybe to have enough money so we could take ourselves off the road for a year and be able to do nothing but produce music for other bands. Give a bunch of bands that are just starting out a shot and help them try and make it. If we're vaguely or reasonably established why not put our name to something that we think sounds good.

D: The one thing I like the most about doing music is being able to walk into somewhere and hear a song of ours playing. That's, bottom line, the most gratifying thing for me, because you do all this work and people might love it, they might

hate it. It's not really that disappointing if they're not dancing. It's just nice to walk into a place and hear something that you spent all this time creating and knowing that other people enjoy hearing it. That's the best feeling.

K: How about in a live situation? How much audience interaction do you rely on? I also want to know when you're going to be touring next and who with, etc.

D: There's also nothing better in the world than playing a live show and having people dig it and dancing, etc. The strange thing is, now that we're a NY band not a D.C. band, the worst audience is in New York. I go to see shows and people in the audience just look at each other like, "Well, I'm not going to dance if you're not going to dance." They all just stand there and there's no opinion from the audience one way or another.

J: When we were on tour I think the most frustrating show for us was here at the Academy. The first night we were down in Virginia Beach. They were great. Five thousand people packed in there wedged against the front of the stage, sweating and screaming and we hadn't even finished the intro tape. People were all over the place climbing up on the stage and diving off. I dove off the stage a bunch and I was passed around while singing just having a blast. About a week later we got up here in NY and we're in a good mood, feeling confident about what we're doing and . . . well, talk about playing to a frigidaire. It was really frustrating.

K: Who would you like to support on your upcoming tour?

D: Jerry Brown! I want to open up for a Jerry Brown speech.

J: That'd be fun doing stuff like that that would be totally out of context. I remember I used to perform my poetry on stage in between bands. I opened up for the Virgin Prunes, Birthday Party, The Fall. People didn't know what to do.

D: Michael Jackson wants us to open for him!

J: Yeah, and Barry Manilow.

D: It'll be Lollacabana!

J: Yeah, that hot tropical nights feel.

D: I would like to tour with Nails again.

J: Yeah, they treated us really well. We didn't always get sound checks but their crew worked with us and it was a supportive atmosphere. Their management company is great. Straightforward, human, honest, believable people. No tricks, games or bullshit. We've talked to Paul (Barker) about going out with Ministry and if not, maybe a double bill with Lead into Gold.

D: Basically we just want to get out on the road. We might get stuck with somebody we don't necessarily desire to go out with. We want to tour a lot.

K: It's interesting that album is still going so strong a year after its release.

J: Yeah, it's still (as of April '92) charting on college radio. I get fan mail too. Some of it's fun. Some has bizarre spelling, some are obsessive. We love to respond to all of it. We still get a lot of response from it, which I think is great. It was really well-received; we got a dozen and a half rave reviews about it from *Rock Puul* to *C.M.* to really small fanzines just starting out. That kind of support is great. That's what validates it to us to a certain extent. Not that it wasn't valid before, but it's interesting to hear others' interpretations and reactions.

K: What's the most interesting fan mail you've ever received?

D: Oh, this guy who's way wacked. He's on a different plane than all of us. He's scary. A Christian psycho.

J (Pulling out said "wacked" mail from files): Notice the Xmas wrapping on the letter itself. The misspellings here are so numerous I won't even go and point them all out . . . (reads letter aloud):

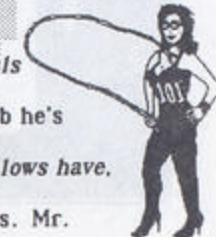
Success: Clean up your Lyrics. Make more songs like "Filament." More songs on album. Less songs like "blunt force trauma." Less "Sutures." Trade your luke warm piety for piety. Save yourself from the plutonium fields. Lucifer wants your souls time is running short. Save yourselves before it's 't' late...

Then typed over a credit card sized picture of Nitzer Ebb he's

typed:

Don't become the industrial stereotype as those poor fellows have, explicit, satanic, etc. like NIN.

Yeah, good old Trent. What a fucking Satanist that guy is. Mr.



Backward master himself!

Try using positive messages in your music. Maybe some Christianity. You would sell more CDs and with some of my influence, double your record sales. Not to mention in 40 or 50 years when you die you would live an eternal life in heaven.

PS: If you like to sing about blood so much make a song depicting what will happen to your flesh if you go to hell.

The office down in D.C. just got another letter from him 'cos I wrote a response about how his letters remind me of the ones the Zodiac Killer used to send to the police. I said once you can put together a cohesive letter maybe we'll listen to you, but until then keep writing.

D: We may be releasing a limited edition with the same songs or maybe a remix with a cover that should be very, ah....

J: Very abrasive, controversial. It would be a limited edition cover, sort of a Christ-the-junkie sort of thing. It's going to be a shot of me sitting in a stall at Grand Central Station with a barbed wire crown of thorns on and pants down around my ankles with a raging erection and me shooting up into my cock.

D: And the CD will be wrapped in gauze with the warning label.

K: What do you think about the "warning" stickers?

D: They're stupid. We'll just put it on ourselves.

J: We'll put it on just 'cos it will make people wonder "What the fuck is this?" Why not turn the sword around on them and use it as a tool for your own betterment. Not that I support any type of censorship. Parental stickers is a bunch of garbage.

(flipping through files)

Look at this. It's a letter from these women called Mangled Dorothy.

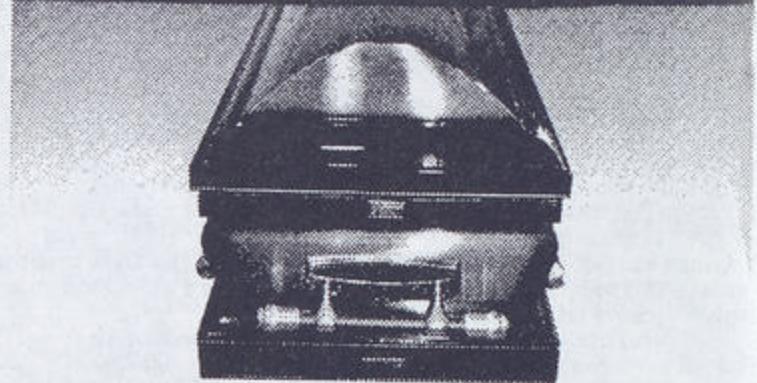
K: Oh yeah, I was told to ask you guys about them.

J: Oh, they're great.

K: I was told that you might sample them into some of your stuff.

J: I've talked to them about using segments of their music. It's sort of Cocteau Twins meets Naubauten in a really vicious Drano and acid blender. Then this gooey mix is given to you as an enema! They're really brilliant.

**10% OF NORTH AMERICANS ARE ALCOHOLICS
NEARLY 50% OF AUTOMOBILE FATALITIES ARE LINKED TO ALCOHOL
A TEENAGER SEES 100,000 ALCOHOL ADS BEFORE REACHING LEGAL DRINKING AGE**

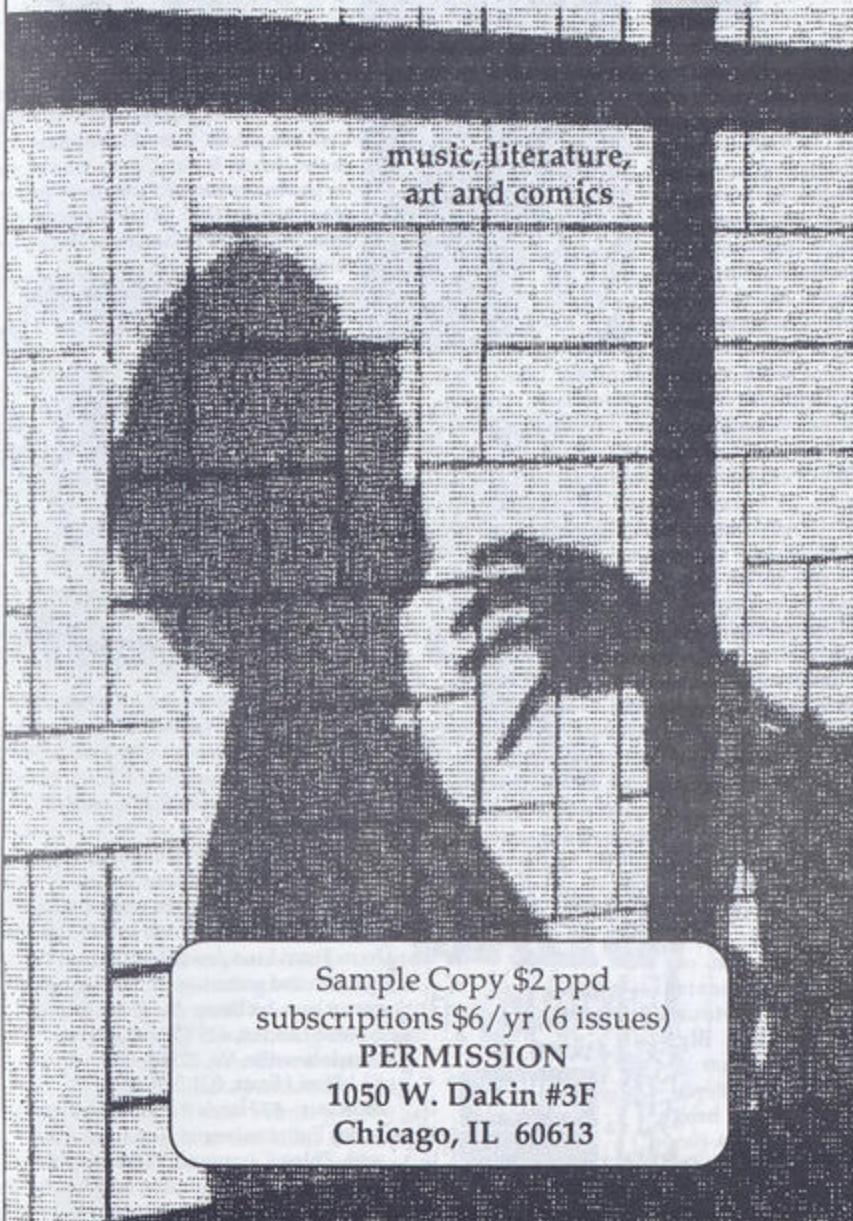


ABSOLUTE SILENCE.

THE BIRTHDAYS, THE GRADUATION, THE WEDDING DAY... WE WERE THERE TO TOAST THEM ALL
SO FROM ONE GREAT SPIRIT TO ANOTHER, HERE'S TO THE MOST ENDURING RITUAL OF ALL

PERMISSION

WHATS THE POINT TO LIFE IF YOU DON'T KNOW HOW TO DIE



Sample Copy \$2 ppd
subscriptions \$6/yr (6 issues)

PERMISSION
1050 W. Dakin #3F
Chicago, IL 60613



Electric Shock Treatment
Here we have a full size, printed, 50 plus pages, of news & reviews of industrial, avant-garde, electronic & innovative music. This issue #3 contains interviews with Steve Reich, The State, Negativeland, Front Line Assembly & Contrastate. It has a very clean cut layout.

Not very much visual stimulation. Lots of info though with well researched interviews. Available for \$4.00 cash from *B Duguid*, 35 Fordington Avenue, Winchester SO22 5AN, United Kingdom.

Iron Feather Journal - #12 this half sized xeroxed zine is a pleasure to read. Very heavily a BBS telenet type cyberpunk zine with pages of internet sites all kinds of networking dealing anywhere from catalogs for electronics to the Earth First Organization. Lots of BBS #'s too. Articles called the Illinois Activist, Do you see murder the American way, & an article on how to build your own underground Television Transmitter Using Commercially Available Parts. Available for \$2.00 from IFJ, P.O. Box 1905, Boulder, Colorado 80306.

Slam - Aug/Sept. 1992 This is the Premiere issue of this full sized, xeroxed, stapled, Zine which covers alternative, hardcore, punk, industrial, electronic, thrash, death metal, and anything new and interesting out there.

Articles about Gangs in

L.A. All kinds of New World Order add layouts in the form of PSA announcements telling the obvious Police Brutality, Big Brother, etc. etc. Lots of Zine and Music Reviews. Not much grafix here though. Available for \$1.00 from *SLAM*, P.O. Box 22861, Alexandria, VA 22304.



KSK. news - #4 Krome Sonic Production presents this 18 page networking journal. Contacts galore. Lots of independent radio shows, labels & zines, even found an entry for the International Zine show, that took place in Iowa City, Ia (of all places) in here. Available for 4FF(Stamps or IRC's from

Patrice
Miossec,
205 res.

Jean

Monnet, 11 rue
remi belleau,
33400, Talence,
France.

Subnormal: The Underground Liberation #4
This issue contains poetry, art, civil rights, music, sex, Sonic Youth, Forklift, Poorboys,

Uptight, Shiverhead, & an Interview with Thirteen Frightened Girls. Nicki Z. Also works on this with lots of Grafix. The Zine is Bruce E's Brainchild hailing from SubNormal, Illinois. Available for \$1.00 from SubNormal, P.O. Box 602, Normal, IL 61761

fall out - issue #1 Well can't say this zine has the most exciting cover or Layout I've ever seen. The cover is text on white paper.

Although it has a interview with Bill Leeb from Front Line Assembly. Then it has some reviews and some misc. Otherwise this is a pretty lean 1st issue. Available from fall out c/o Steve Landau, 619 Cabell avenue, Charlottesville, Va, 22903

87 / Ilford / Essex, IG1 3HJ, UK

Shoelace - #3 Here's the 3rd issue from this New Jersey Full sized xeroxed zine. Contains interviews with Phleg Camp and Vision as well as Music reviews, show reviews, and book & Zine Reviews. Pretty much your run of the mill zine. Available for \$1.75 ppd from *Shoelace*, P.O. Box

SLAM



COPS AT WORK

Cybervision - #2 This full size xerox art zine is Great. Coming out of St. Paul, Mn this is just a plain 'ol good punk as fuck rag. All kinds of funny advertisements from consumer scammers, Zine Reviews, an article on destroying fascism, William Gibson, being a culture Junkie, and punk rock fashion tips. Much worth checking out. \$1.00 ppd to *Cybervision* / P.O. Box 65855 / St. Paul, MN 55165

Skin Trade - #5 Here is an interesting zine. "Sex and music for the 90's. Sorta like the alternative music playboy. Contains interviews with AJA, Killing Joke, and articles like "Hot Chicks show skin", "The Sporting Bachelors", "Cruise for cooze in Nightclubs" & Mr. X gives a lesson in ASSology". If you're into the "Locker Room" type appeal of playboy and such then this is right up your alley. Full size, xerox available for \$4.00 ppd from P.O. Box 869, Pomona, New Jersey 08240

Music From The Empty Quarter - #5

WOW! This zine has improved at the same pace we have. Very professional glossy half size, perfect bound, printed booklet of Third Mind Pleasure. Yes indeed, The Third Mind issue containing interviews with Frontline Assembly, Doubting Thomas, Eden, Solar Enemy, Will, In the Nursery plus Headbutt & Bob Cobbing. Packed full of reviews, great layout and a supplement that contains a good selection of hard to get music releases. "Music From the Empty Quarter..." Shining out like a Platinum Pepsi can in a mountain of five year old grapefruits" Available from Tower Records or 1.50 in pounds to EQ / P.O. Box 7952, W. Trenton, NJ 08628

Soft Watch - #2 Jeez The U.K. is just popping with great mags. This IS the Bible for Industrial Music. Soft Watch is basically a compilation of Every Zine Project, Group, Anything dealing with Industrial/Experimental/Avant-Garde/Techno/Electronic/Outer /etc. It is definitely worth the trip to the post office. All the reviews in here are so well done, whoever is doing them must spend every waking moment listening to and reading all the submissions. There is just an incredible amount of source material here. Available from Anthony G. Burnham, 70 Old Hinckley Rd., Nuneaton, Warwickshire CV10 0AB England UK.



PATRIOTS OF THE
WASTELAND UNITE!

Isolation - #10 Here we have a gothic orientated zine containing a interview with Alien Sex Fiend & Shark Taboo, as well as many music reviews and literary pieces. The only qualm I have with this is, the photos are very hard to see. Weird because it is on glossy paper and looks to have been offset printed. Available for \$3.00 (In U.S.) \$4.00 (Outside the U.S.) from *Isolation*, P.O. Box 9458 Fresno, CA 93792-9458

Orville's Diner - #3 This half size xerox zine has zine, music, book, organization, catalog reviews. As well as other tid bits of our counter culture mixed in. Available for a stamp or submission or

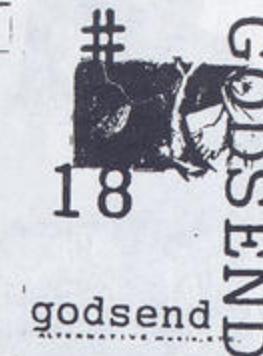
zine From *Kevin Surreal*, 6781 Eastridge #2075

Godsend #18 - Godsend focuses on the non-commercial experimental music and arts. This issue is packed full with great interviews with Controlled Bleeding, Stereotaxic Device,

Crash Worship, Slint, Arthur Potter, The Swans, Nocturnal Emissions, Michael Mantra, Zoziet France, FrontLine Assembly, plus tons of well done reviews and lots of good newz and contacts. Available for \$3.00 ppd from Tod Zachritz/ Godsend, 1401 Fuquay Road, Evansville, IN 47715.

Vaxzine V.2 #1 - This full size xerox zine has interviews with Severed Heads, MC 900 Ft. Jesus, FleshHouse plus Weather and news. A bit on the thin side but a very fun read. Available for xerox costs or a couple of stamps from Vax-zine, 73

Mandeville Dr,
Wayne, New Jersey
0 7 4 7 0



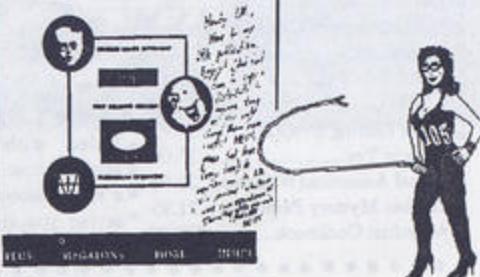
MUSIC FROM
THE EMPTY QUARTER 5

FRONT LINE ASSEMBLY



DOUBTING THOMAS Eden
In The Nursery Solar Enemy
plus Headbutt & Bob Cobbing WILL

THE THIRD MIND RECORDS SPECIAL



Zine Shopping Mart



PROJECT X



Also Available:

REsearch Publications	
Pranks	17.99
Freaks	11.99
Industrial Culture Handbook	14.99
Modern primitives	17.99
Angry Women	18.99
Issue 4/5 Bourroughs/Throbbing Gristle	12.99
Issue 8/9 J. G. Ballard	11.99
The Torture Garden	13.99
Rock of Ages (H)	25.00
Computer Underground	14.95
SplatterPunks	14.95
The Scientist	8.95
The Last days of Christ the Vampire	5.95
Virgintooth	6.95
This'll Kill Ya	6.95
Pure Mania	19.95
Art of Getting Even(H)	9.95
Forever Yes	25.00
Visual Addiction(Williams)	21.95
Zombie Mystery Paintings	21.95
Anarchist Cookbook	\$22.00
Add \$2.00 postage & handling for 1st item \$0 cents for each additional item.	
Send Check or Money Order To: IndustrialNation 114 1/2 E. College St #16 Iowa City, Ia 52240	
Titles with an asterick must have a signed statement saying you are 18 years of age or older.	

Permission - A Chicago Mag about music, people art, and life, very kool. Done by Jason Elliot who worked with us for our 1st three issues. Issue #1.....\$1.00
Industrial Strength - A Industrial Zine out of Dekalb, Incredible Layout. Issue #2 available. Interviews with Consolidated, KMFDM, Meatbeat Manifesto, SRG and Terminal White.....\$2.50

Convulsion A Industrial Music Zine from England, A full size zine with lots of interviews like revco, Ice-T, NiN, No Means No, Buffalo Tom & Front Line Assembly. Premiere Issue.....\$3.50

Dead & Buried - This is the premiere issue of this LA based mag dealing with the genre of things as Propaganda. Very High Quality. White ink on Black Paper.....\$5.00

Ecce-Queer - Fasion mag for the Assimilationist about stepping away from the structured myths of being lesbian and gay.....\$3.50

The Stake - A mag put out by III Publishing. The people who bring you "Last Days of Christ The Vampire and other great books. Lots of Conspiracy theory. This issue has a great article on Giant Crabs attacking part of California and the government covering it up.....\$3.95

Project X - The club kids magazine from New York, now on their 21st issue. Full size glossy pages. High end Club Kid Fasion. The guide to tomorrows scene.....\$2.95

Zendik Farm - This is the mag from this group of people who live in Texas and have a area for everything. The mag of Equilibrium.....\$2.50

Technology Works - Issue #11 This is one of the best most info packed Industrial/Torture Tech Zines around. This issue contains interviews with Numb, The Young Gods & Moby.....\$1.50

Industrial Gear This zine just went to being a full size and has hit the market as a well done and full of info zine.....\$1.50

Anarchy Journal.....\$2.50

Flipside.....\$2.50

Maximum Rock 'n' Roll.....\$2.00

Mondo 2000.....\$5.95

Flipside.....\$2.50

B-Side.....\$3.00

Taste of Latex*.....\$5.00

Skin Art*.....\$4.95

Add \$2.00 postage & handling for 1st item \$0 cents
for each additional item.

Send Check or Money Order To:
IndustrialNation

114 1/2 E. College St #16

Iowa City, Ia 52240

Titles with an asterick must have a signed statement

saying you are 18 years of age or older.

Name _____

Address _____

City/St/Zip _____

KRAFTWERK The Model



Ralf Karl Wolfgang Florian

KRAFTWERK



The Model

German forerunners of the

Techno/Industrial movement.

1975-1978 retrospective contains

rare single versions previously

unavailable on CD.

Available from...



CLEOPATRA

8726 S. Sepulveda, Ste. D-82

Los Angeles, CA 90045 USA

FAX: (310)216-5826

Distributed by
CAROLINE